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IN THE SUMMER SPOTLIGHT

← **IRENE DUNNE and EDWARD JOHNSON** receive degrees of Doctor of Music from the Chicago Musical College at the 78th commencement exercises. The stage and screen star was a former student of the college. Left to right, Dr. Rudolph Ganz, President, Miss Dunne, Dr. Hans Rosenwald, dean, and Mr. Johnson. (Photo by Kaufmann & Fabry Co.)

JAMES MELTON and JERZY BOJANOWSKI during an open air concert at Washington Park, Milwaukee, where the tenor was soloist with the Music Under the Stars Symphony under Bojanowski. (Photo © by Milwaukee Journal.)

(Below) VIRGINIA MORLEY and LIVINGSTON GEARHART on holiday at their ranch in California before beginning another series of appearances with Fred Waring on his regular morning show over NBC. (Photo by Willa Percival.)

(Below) OLGA EISNER and MIMI BENZELL, soprano of the Metropolitan Opera, her artist-pupil. Miss Benzell sang in operetta in St. Louis this summer, in concert in Birmingham, and on July 9 did Micaela in Carmen at the Lewisohn Stadium, where, on Aug. 2 and 3, she will sing Musetta in La Boheme.

(Below) MR. and MRS. ERNO BALOGH at Asbury Park, N. J. Mr. Balogh is working this summer on several new compositions and preparing for his piano engagements next season. His wife is on vacation from New York University, where she lectures on biology.

JOHN BROOKS McCORMACK, tenor (right) and DR. LOTHAR WALLERSTEIN, stage director of the Metropolitan Opera, at Lake Placid, N. Y. Mr. McCormack is receiving a few pointers on the role of the Duke in Rigoletto, in which he will make his debut with the Chicago Opera in October. He is singing with the Cincinnati Opera this summer.

(Below) JOSEPH SCHUSTER, cellist, at Lake Coeur d'Alene, Idaho. The artist made his first Chicago appearance on July 25 at Grant Park.

SUZANNE STEN on vacation at Mountain Lake Farm in New York State. Among recent engagements for the mezzo-soprano were appearances in Indianapolis, singing the Brahms Alto Rhapsody, and in Cincinnati, in joint recital with Percy Grainger. On Aug. 18 she will be soloist with the Grant Park Symphony in Chicago.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK AUGUST, 1945 No. 3115

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Anti-Nazi Conductors

In 1944 we published various news items and communications relating to Wilhelm Furtwaengler and his activities in Nazi Germany and some of the conquered countries. A controversy ensued in our columns between several correspondents, who were divided in their opinions as to whether that conductor was pro or anti-Nazi. As the Musical Courier had no conclusive information on either point, we let the correspondence speak for itself, and closed the discussion.

The writer of the attached letter, however, is entitled to be heard, even if belatedly, as he explains that his copy of our issue in question for some reason did not reach him in the Buenos Aires mails until quite recently. One of our communications was from Friedelind Wagner (who is the granddanghter of Richard), and it appears that the Buenos Aires writer thinks she was unjust to two eminent conductors now living in the Western Hemisphere. In order to be fair to all concerned, the Musical Courier therefore publishes the following, which the author calls An Open Letter to Friedelind Wagner:

Buenos Aires.
June 13, 1945.

Dear Miss Wagner:

Your open letter to the Musical Courier of December, 1944, was read in Buenos Aires with interest as well as with stupefaction.

While I shall not undertake to discuss the matter of Furtwaengler, I must nevertheless join issue with you upon your astonishing statement: "I have as yet to meet a great artist whose character is as wonderful as his artistry—except when his name is Toscanini. And I want to ask all those who are harshest to name any great musician who defied the tyranny of Fascism and who preferred exile to dishonor—and not because for various causes he was *forced* to go into exile . . . Going back a hundred years I come upon another fighter for justice and liberty in this world who for so many years was an exile: my grandfather, Richard Wagner."

Firstly, your grandfather, Richard Wagner, *was* "forced to go into exile": on the occasion you mention, he managed to escape being put into jail, and was successful in attaining the safety and security of exile only through the generous help of your great-grandfather, Franz Liszt. Have you forgotten that Wagner repeatedly sent petitions to be allowed to return to Germany, although the government he opposed was still functioning?

Secondly, it is most surprising that you seem to have forgotten two great artists, Fritz Busch and Erich Kleiber, whose relations with Nazism you know very well. To help your memory, let us remind you of your conversations wtih Busch in Buenos Aires and with Kleiber in Paris and in this city. Neither of these conductors was "forced to go into exile." Quite the contrary is true. Both of them were sought after and repeatedly urged by Goering and other former German authorities to return. They begged Busch in 1933 to accept the directorship of the Berlin Municipal Opera and to conduct the performances at Bayreuth refused by Toscanini. Busch left Germany in 1933, and to this day has never returned, although he was officially invited to do so repeatedly.

Have you also forgotten that Erich Kleiber was not "forced to go into exile"; that he refused reiterated offers from the Berlin State Opera and the Vienna Philharmonic; and that he cancelled his contract with the Scala of Milan when the Fascists adopted anti-semitic measures?

Doubtless these two artists are not the only ones who "preferred exile to dishonor," but I mention them because you know them and the facts in their cases very well. It is to be hoped that you will hasten to rectify your statements.

Sincerely yours,
ERICH ENGEL.

• • •

Mr. Engel's facts are authentic, and give the two conductors a clean bill of non-collaboration.

Regarding Furtwaengler, the truth should be known as soon as complete mail and cable communication is reopened with Germany, when he will have an opportunity to state his own case. Nothing has appeared about him in recent dispatches from Europe, although American newspaper correspondents cabled many interviews with other prominent personages.

ALL IN THE FAMILY.

When Donald Dame, tenor of the Metropolitan Opera, appeared as soloist at the "pop" concert of the Cleveland Orchestra on July 21, he was joined in duets by his sister, Beverly, soprano, who made her professional debut on this occasion. (Photo by D. Richard Statile.)

Porgy and Bess a la Russe

The following news item is from a June 6, 1945 Soviet publicity source: "Taking the catfish walk in their stride and I Got Plenty of Nothing in full voice, the renowned Stanislavsky Opera players, supported by a fifty-strong chorus of the Moscow Theatrical Society, introduced a Soviet production of George Gershwin's Porgy and Bess before a delighted American and Russian audience in Moscow, May 14. Details of the opening were contained in a cable received by Russian War Relief.

"No less a celebrity than Shostakovich heard the performance and pronounced it magnificent, despite handicaps of inadequate scenery, costuming and orchestral support. Latsy Olakh, drummer of Moscow's popular jazz band—which introduced Rhapsody in Blue to Russian ears—and a pianist substituted for an orchestra. Resemblances to Moussorgsky and to the folklore quality of many Russian productions were remarked by Shostakovich and other musicians at the premiere."

• • •

Metropolitan Opera Profit

In its annual statement for 1944-45, the Metropolitan Opera Association's financial tabulation shows that the season netted an operating profit of $5,872, with total receipts here and elsewhere amounting to $2,263,680. The attendance was appreciably larger than for the previous year, and George A. Sloan, president, predicts a further increase for 1945-46. This is a vindication of the management of Edward Johnson and his associates, who coped with many thorny wartime problems, and under the circumstances, have succeeded in doing as good a job as could be expected where there was not a lavish Maecenas pouring out largesse to defray the costs of expensive new productions and the like.

What the opera has meant to legions of men and women in the service who passed briefly through New York can only be surmised by the throngs that one has noted at every performance, and the letters that have been received from a number of them.

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Sixty-Sixth Year
August, 1945

VARIATIONS: By Leonard Liebling

Enrico Caruso, His Life and Death, by Dorothy Caruso, has just been published by Simon and Schuster ($2.75).

The former Mrs. Caruso writes simply and understandingly about the lamented tenor's personality and career, keeping herself modestly in the background, except for publication of numerous intimate letters he wrote her during his professional travelling. Interspersed in them are picturesque discussion of his tours and his singing, and tender expressions of endearment and love, the more touching because of their erratic grammar and ludicrous misspellings.

Caruso emerges publicly from these pages as the many-sided man whom his close friends had privately known him to be: a great singer, a sincere constant student; a mixture of child-like trust and shrewd worldliness; royally generous in money matters; just in his estimates of colleagues; proud and even vain of his triumphs, and yet severely critical of his own art.

Singers will be interested in reading that Caruso weighed three pounds less after each performance; that he loved ice cream custard; drank two or three quarts of bottled mineral water a day; sometimes took a little wine, but no beer or whiskey; smoked two packages of Egyptian cigarettes a day; took no medicines of any kind except, the night before he sang, half a bottle of Henri's powdered magnesia in water. Also we are informed that contrary to wide belief in vocal circles, he did not make his debut as a baritone, though he could sing in all registers. Once in La Boheme at the Metropolitan, when the basso suddenly lost his voice off-stage, Caruso, donning the other's hat and pulling it down over his face, went on and sang Colline's Farewell To The Coat, low toned and all, without the audience being any the wiser.

• • •

En route to Mexico, Caruso writes to his wife: "Sure that you will forgive me I go with my Corona and in special englisch, with the hope that you will understand me to tell you how I suffred when the train left New York. I felt in myself something which I cannot explain. Everiting around was dark and my heart stop to jomp for wile. My eyes were closed and my maind was full of you."

From Mexico City: "A letter from my dear Doro. I kiss many times the leteer and put on my heart, which jomping terribly for joy . . . Please dont take any grammatica when you write me (n.b.: Mrs. Caruso wrote in Italian) because I understand you very much, otherwise you force me to take an englisch grammere. The only think which we can do, it is to correct each other and I will be the one to correct you with the hope which you will correct me."

An outdoor performance in Mexico City was interrupted by rain, but Caruso received his fee nevertheless. He writes: "I think it is the first time in my artistic carrier that I bring home some money without work. What you think if I give half of my check to the poors? I dont feel to take such money but the impresario dont give bak to the public anything. Then I dont see why I must give my money to the poors. I think I will send to my poors relatives." (After Caruso's death, it was found that he sent monthly checks to over 100 such "poors" in Italy, relatives, and persons who had done him some little kindnesses in the distant past.)

Caruso never went to hear operas or concerts when he wasn't singing in them himself. Except the time Tito Schipa gave a recital in New York. Enrico and his wife arrived late, sat far back, and left after fifteen minutes. "Why did we go at all?" she asked. "Because he is a tenor. But it's all right," was the cryptic answer.

• • •

Asked to explain his singing method, Caruso replied: "How can I explain how I do? I hold my chest up—so. I hold up my stomach—so. And my sit-down in—so. And then I sing." On another occasion he said that the requisites for a great singer are, "A big chest, a big mouth, 90 per cent memory, 10 per cent intelligence, lots of hard work, and something in the heart." An inquirer who wished to know why Caruso never sang in German, was told: "Italian is the most simple language to sing. It has five vowels pure, and very few consonants. . . . Foreign artists who sing German have better technique than me—that is all."

He resented unjust criticism and once when a review in a newspaper displeased him, he scribbled "Ass" across it in pencil. In Montreal too, "a newspaper published a critic and not so nice like everyone else. But there are the other newspapers which with their critics answered the one which was not satisfied. Immagine, this said that I, as a concert singer, am lower than Gogorza and Julia Culp. Bravo the idiot!"

In Pompeii, Mr. and Mrs. Caruso watched the excavators at work. A distinguished party approached, headed by Crown Prince Hirohito of Japan, who asked to be presented to the singer, but did not shake hands with him. "We watched the workmen surprisingly unearth a statue and bronze bowl. Enrico whispered, 'They put in last night'."

The final pages, devoted to Caruso's long illness and his death, are deeply moving without being oversentimentalized. One lays down the book with the feeling that its 303 pages are all too few.

Aside from some photographs, the illustrations are clever caricatures from Caruso's pen. An addendum gives a complete listing of all his phonographic recordings.

• • •

Los Angeles,
July 15, 1945.

Dear Variations:

Recently a most intriguing point of view came my way. At a concert I met a friend who lives in the exclusive West Los Angeles district. We chatted during the intermission, and got to talking about our neighbors. We recently acquired a neighbor who practices on the piano all day and nearly all night. He is studying Vincent Lopez's piano method, no less! Of course we admire his industry, but it scarcely makes an ideal accompaniment for my husband's composing. When I told my friend this, she nodded her head sympathetically. "I know just how you feel," she remarked, "we've got a neighbor like that too. He practices all the time." Then a curious look came into her eyes and she added, "Who's your neighbor? Ours is named Artur Rubinstein."

All good wishes, as always.

Sincerely,
Mrs. William Grant Still.

• • •

A. L. relays the information that "in the Philippines, one of their fermented drinks is called 'tuba'." Hence the instrument known as tuba mirabilis?

• • •

Among current visitors to Germany, and to become permanent soon: Mendelssohn, Mahler, Goldmark, Bruch, Offenbach, Meyerbeer, Schönberg, Milhaud, Ravel.

• • •

Gershwin's death at 38 was deeply lamentable, but other composers who died under 40, were Schubert, 31; Bellini, 34; Mozart, 35; Bizet and Purcell, 37; Stephen Foster, 38; Chopin, 39.

• • •

The attached letter is published in all humility:

516th A.A.F. Band,
Truax Field,
Madison 7, Wisconsin
9 July, 1945

Dear Variations:

Although it's a bit late to bring it up at this time, I note (on page 4, April 15, 1945, issue of Musical Courier) that Weber died in London on April 12, 1826.

I always thought that April 12, 1826, was the date of the first performance of Oberon at Covent Garden and that friend Weber departed from this earth on the 5th of June of that same year.

Please excuse that enthusiasm with which readers like myself attempt to "stump the experts."

Richard L. Kirchhoff,
Chief Warrant Officer,
Bandleader.

Such an error shouldn't happen to a music editor—or to a dog. I am notoriously weak on dates and always have to get them from books. I must have run my finger along the wrong line in the encyclopedia.

However, there is one date I remember easily, that of the death of Mozart's father, 1787, because my sister's telephone number is Circle 1787.

I wonder whether Bandleader Kirchhoff is related to Walter Kirchhoff, Wagnerian tenor at the Metropolitan Opera from 1926 to 1930. (I found these dates in a book.)

• • •

A retired concert pianist desires to dispose of some used scores for piano and orchestra. They are for sale as follows: Beethoven's Emperor Concerto, orchestral score and orchestral parts, $20; Schumann's A minor Concerto, orchestral score and orchestral parts, $20; Tchaikovsky's B flat minor Concerto, orchestral parts, $16; Chopin's Andante Spianato and Polonaise (arr. Erdmannsdörfer) piano and orchestral scores and orchestral parts, $20; Liszt's Hungarian Fantasie, orchestral parts, $12; Liszt's E flat Concerto, piano and orchestral scores and orchestral parts, $20; Litolff's Concerto Symphonique No. 4 (with the famous Scherzo) piano score and orchestral parts, $6. If bought as a whole, the price of the collection is $85. Prospective purchasers may communicate with this department.

• • •

Lamar Stringfield, flutist-conductor, sends a program which he gave not long ago in Asheville, N. C. He writes: "You will see that we included the works of six—count 'em, six—American composers, and the audience seemed to enjoy the experience. At least, no one walked out until after the last number. This may be a 'tip' worth passing on."

• • •

Pierre Monteux is holding classes in conducting at his Summer home in Maine. One bit of advice he gives the embryo batonists probably is, "When in doubt, play Tchaikovsky or Wagner—or both."

• • •

Sir Thomas and Lady Beecham recently flew to England for the summer. It is a reasonably safe guess that he made at least an academic attempt to conduct the plane.

• • •

From the New York Sun, June 23, reporting the Stadium concert of the previous evening, when James Melton was soloist: "Mr. Melton, though often tight, pleased many of the 5,000 listeners with his appealing vocal gifts." No comment.

MUSIC FOR THE MODERN FACTORY

Experts Study Problems At New York Conference

By MARY CRAIG

AMERICA'S WARTIME PRODUCTION POWERED BY MELODY.

A typical scene in a factory where girls work on delicate instrument parts while their labors have a pleasing accompaniment of music from the loudspeakers overhead. (RCA-Victor Photo.)

Today's greatest music drama is being played against a backdrop of machines, with factory noise for overtones; with either the *dramatis personae* or the audience, or both, in the weird "Men from Mars" regalia of the worker. And, psychologically speaking, behind all is the compelling throb of distant drums. In the present world upheaval, musical art has invaded industry and has become a vital influence in production.

Many observers comment on the strangeness of the successful collaboration between widely separate spheres of endeavor. They feel that it is an innovation, modern—almost revolutionary. But to musicians it is not new except in application and reception. For the best of people's songs have come always out of their "work tunes." Here in America, the Shanties and River Songs, the ditties of herders and railroad hands, speak of the close union between manual labor and the urge for vocal expression.

Centuries ago artisans and art were an accepted combination preserving and developing song, story, architecture and kindred culture. Somehow during the long progress of colonization and invention the contact was broken.

The long-dormant artistic influence of forgotten guilds and craftsmen unions had a strange outcropping in the late eighteen hundreds, when department stores, banks and a few manufacturing concerns began to mix music with business. Serious articles were published in trade magazines encouraging the efforts and estimating the results of choral clubs, organ installations, and, in several instances, major concerts. Some of the feature titles were "Music to Bring Customers," "The Advertising Value of Music in the Store," "Promotion of Community Spirit among Employees." John Wanamaker, one of the pioneers in business music, said in 1876, "I want my people to work with a song in their hearts."

Music's Wartime Role

Inevitably music has gone to war. Production maintenance, attendance control, fatigue periods, energy slumps, absenteeism—the endurance problems of the vast throngs of inexperienced workers drawn into the war effort—have been factors necessitating a coldly scientific scrutiny of stimulation and relaxation questions affecting the personnel of factories and war plants.

Perhaps to the surprise of many industrial leaders, it was discovered that musical sound gave nearly all the answers. Careful surveys, charts and diagrams indicate the concentrated study of the investigators. Their detailed reports contain every type of scientific measuring and human reaction, establishing industrial music as a great career and work force in the American economic system. (Recommended for information-seekers is the pamphlet, Music in War Plants, by Wheeler Beckett, who made the survey for WPB in Washington, D. C., and the new book, Music and Sound Systems in Industry, by Barbara Benson, in charge of the record division, WMCA.)

Requirements for music in industrial organizations vary according to size and needs of the plant, the one necessity being adequate broadcasting equipment. This includes a public address system, with the requisite loudspeakers, turntables for records, volume control, microphones and a soundproof room for speakers and musicians.

The programmed music is equally flexible in kind. Possible choice is wide. A plant may use worker personnel, or import musicians. Recordings are filling the major gaps in the scheme, and "wired" concert music, such as is supplied to restaurants, is now available for "piping" into the factories.

Educators Study Industrial Programs

The undeniable importance of this branch of music in war work and the increase of commercial possibilities are quickening interest not only in the great recording companies such as RCA-Victor, Muzak and Stromberg-Carlson, but also in University departments and schools majoring in the study of music.

June 19-21 marked the second season of Round Table discussions on Music in Industry at the Institute of Musical Art of the Juilliard School of Music. Presiding was Mr. Beckett, former music consultant of WPB, assisted by experts and outstanding authorities in the field of studio technique and employee relations. George A. Wedge, Dean of the Institute, was in charge of the conference arrangements.

The first problems considered were programming; questionnaires among employees concerning requests; use of transcriptions, records, radio programs and news; development of plant bands, orchestras, choral groups, and recording of plant talent. Second, the meeting took up the pertinence of industrial music in labor-management relations; additional uses of public address system; paging; Government transcriptions; safety and accident prevention talks. Third, the conference studied proper location of loud-speakers; mechanical improvements; question of machinery noise; filing, cross indexing, new events and methods of the past ten years.

The conference groups were in accord on the basic factors of industrial music and its proven value in raising the standard of efficiency, morale, attendance and production, and therefore the highlights of discussion came from individual comments, experiences and opinions.

Program music took the lead in the talks, many of the speakers being in favor of "background music," others stressing a more constructive effort. Mr. Beckett's survey listed music in order of popularity: 1. Strauss waltzes; 2. "Hit Parade" numbers; 3. patriotic music; 4. semi-classic and light salon music; 5. classics; 6. hymns and spirituals; and 7. hot swing and jitterbug tunes. This ratio exists, it is reported, equally in work and leisure hours.

In the discussion, Mr. Beckett's chart was confirmed with one exception; semi-classic and light salon music appeared to be moving up nearer to the lead position of the Strauss waltzes. "Boogie-woogie" received general condemnation, and the rate of music appreciation was stated to be rapidly on the rise. The experienced program directors asserted that startling rhythmic and sound effects were distracting and in several ways were the causes of "slow-downs"; smooth, slow, melodious compositions were generally advocated.

Discovering New Talents

The round table leaders stressed the unlimited opportunities in the factories for discovering and developing "home" talent, even in the composer field. Also suggested were the possibilities in the creation of orchestras, bands, glee clubs, and their use in improving work relations. Acoustic problems in combination with likes and dislikes of newcomers to music-appreciation revealed some amusing facts. Piano playing of any kind is tremendously popular for example, while violinists are not (something to do with the "decibels"); and in song material, spirituals drop to a low rating. Matters also discussed were the contacts and adjustments to meet regulations of the musical union; reconciling the differing factors involving professional musicians, amateurs, unskilled workers, refugees from the draft and union members in good standing. Original music, prize competitions, the especial needs of night-shift entertainment, engineering accomplishments, psychological experiments and all the works of the labor-management committees were thoroughly explored.

Background of the Conference

One of the moving personalities in the conference was Dean Wedge of the Institute of Musical Art, Juilliard School of Music, whose inspirational activity brought the group together. Dean Wedge, a musicologist and practising musician of the first rank, is keenly alive to all the modern trend of the times.

"Four or five years ago," Mr. Wedge relates, "I awakened to the importance of this art-industry field, if only from the standpoint of a new outlet for trained musicians. It is closely linked up with our work here in radio and with our plans for the future of our students. So I began to plot out a special course of training, effective for industrial and small radio systems. The round table conferences were a natural outgrowth of the new study classes."

GEORGE A. WEDGE, director of the Juilliard Summer School, who organized the recent Conference held there on Music in Industry. (Photo by J. Abresch.)

The brochure of the Juilliard Summer School, in the industrial music and radio department, offers the following comprehensive study series: the organization of an industrial broadcasting study; programming for industry and radio; radio choral ensemble; script-writing and production; radio diction and general broadcast technique. Instructors were Barbara Benson, Lawrence Perry, Ira Marion and Roger Bowman. Points allowed equalled those of other music courses.

"There is a great deal to be learned by our pupils who go into the industrial music work," Dean Wedge continued. "The successful artist in this specialized field must possess exceptional gifts, for it requires a person of catholic tastes, skilled in handling people, well schooled, not only in music but in music-education work. We have additional plans for courses in acoustics and engineering, which I believe to be vitally essential. In the new field there will be honorable and remunerative positions for American musicians."

OUTDOOR SEASON: Its Lure Is Perennial

Festival Opens at Tanglewood

By JULES WOLFFERS

BOSTON.—Serge Koussevitsky opened his Bach-Mozart Festival in the Theatre Concert Hall at Tanglewood in the Berkshires, on July 28, conducting an orchestra composed of principals and other players from the Boston Symphony. Alexander Brailowsky was soloist in the Mozart Piano Concerto in A major, K. 488. The Bach Suite in D Major, No. 4, and the Mozart "Jupiter" Symphony completed the list.

The following afternoon, Abram Chasins and Constance Keene were the soloists in Bach's Concerto in C major for Two Pianos, No. 2. The Mozart works were the Adagio and Fugue for strings; the "Paris" Symphony; and the Symphony No. 34. The festival includes Saturday evening and Sunday afternoon programs on three successive weekends.

For the programs of the weekends of Aug. 4 and 11, the following soloists are scheduled to appear: Alexander Borovsky, pianist, in Bach's Concerto in D minor; William Kroll, violinist and Jascha Veissis, violist, in the Mozart Koncertante Sinfonie, K. 364; and Robert Casadesus, in the Mozart Piano Concerto in C. minor, K. 491.

Esplanade Season Opens

Before an audience estimated at 20,000 persons, and with perfect weather conditions favoring him, Arthur Fiedler opened the 17th season of free outdoor concerts in the Hatch Memorial Shell on the Charles River Esplanade Friday evening July 20. Massachusetts' Governor Maurice Tobin and other officials were on hand to give the series a good send-off.

The program, reminiscent of Pops lists, included the Largo from Dvorak's "New World" Symphony; First Piedmontese Dances, by Sinagaglia; Toccata, by Frescobaldi-Kindler; the Emperor Waltzes, by Strauss; Dinicu's Hora Staccato; Cailliet's Variations on Pop Goes the Weasel; and Sousa's "Stars and Stripes Forever. The 75 Boston Symphony Orchestra musicians will give six concerts weekly with an extra children's concert Wednesday mornings.

"Pops" Concluded

Several interesting special events and at least a few superior soloists marked the final weeks of the 60th Pops season, which closed here July 14 at Symphony Hall.

Many more concerts were conducted by guests than in previous seasons. Morton Gould did a splendid job in a program devoted to his own compositions and settings, with Bernhard Weiser the piano soloist in the "American" Concertette. Paul Cherkassky conducted so frequently that he might be said to have passed from the rank of guest to that of regular visitor. As always, his performances were marked by fine programming and thorough competence. Charles O'Connell, a frequent visitor here, was guest this season also. Among other conductors were Paul White, Malcolm Holmes, Peter Bodge, Leo Rich Lewis, Richard Korn, Carlos Pinfield, Roland Tapley and Emil Arcieri.

Among the more noteworthy of the special events were Massachusetts Institute of Technology night, with George Sawyer Dunham leading the M.I.T. Glee Club; the concert for the Handel and Haydn Society, with Thompson Stone conducting; the Roxbury Latin School tercentenary; the Pioneers of Palestine program with Richard Burgin, associate conductor of the Boston Symphony, conducting part of the program, and the eminent Ruth Posselt soloist in the Bruch Violin Concerto in G Minor.

New England Conservatory night was divided among three Conservatory conductors, Quincy Porter, Francis Findlay and Malcolm Holmes. Soloists were Phyllis Knox, pianist, and Nancy Trickey soprano. The well-arranged program was taken in part by the Conservatory Chorus which sang a very effective harmonization by Ernst Levy of Swiss folksongs.

Armed Services Represented

The U. S. Services were well represented. The Navy Supply department, the Army, the Navy, the Nurses Corps, the Boston Quartermasters' Depot and the Army and Navy Officers' Club all had their special nights. Among the guest leaders for these events were Pvt. John Weaver, Lt. Leroy Anderson, W.O. Thor Johnson, Victor Alessandro, M2/c Roger Voisin, and Walter Hendl.

Particularly successful was Colored American night, with Dean Dixon on the podium and with soloists Hattie Barber, soprano, and Donald W. Shirley, pianist.

The Musical Guild of Boston presented Monte Nelson, pianist, who turned in a sparkling rendition of Liszt's Hungarian Fantasy.

Leading the soloists' list in number of performances was pianist Leo Litwin, who devoted most of his time to the Rhapsody in Blue and the Warsaw Concerto. Other pianists heard were Luise Vorgerchian in the Grieg; Natalie Eleanor Wolfson in the Mozart Concerto in C, K. 467; Audrey Kupperstein in a repeat performance of Burleske for Piano and Orchestra by Richard Strauss; Bernhard Weiser, heard several times, and Hilde Somer, in a superior performance of the Tschaikovsky.

Elie Spivak, violinist, gave the first performance in the United States of the Khatchatourian Concerto for Violin and Orchestra. Among the signers heard were Ralph Massoro, tenor, Salvatore Sullo, tenor, Jean Evans, soprano, and Jean Hunter, soprano.

Closing night was marked by an excellent program with the list including Two Church Sonatas for Organ and Strings by Mozart with E. Power Biggs the soloist, and a very effective baritone solo sung by Camille Girouard in a portion of the program conducted by Louis Speyer. The audience gave Arthur Fiedler a thunderous ovation as the 60th Pops season became a matter of record.

Concerts Hailed at Watergate

By JAMES G. DEANE

WASHINGTON, D. C.—The National Symphony's ninth season of Watergate concerts has been, in popularity, the most successful so far. Crowds have ranged up to the estimated 20,000, who occupied all available seats and standing room for the annual all-Gershwin program. Many of the concerts also have been broadcast locally in part.

Following the opening "Victory" concert, Percy Grainger appeared in the Tchaikovsky B flat minor concerto before another large audience, adding solo pieces by Liszt and Sibelius and, to the amusement of everyone, demonstrations of the art of piano playing by plucking and by elbow. Hans Kindler conducted his own arrangement of a Corelli suite and two novelties, Henry Cowell's Liberty Hornpipe and an Etude by Scriabin transcribed by LaSalle Spier, Washington musician.

Kindler's final program for the summer featured the Metropolitan baritone Donald Dickson in arias by Thomas and Verdi and songs by several American composers. Dickson was in excellent voice and was well received. Major orchestral work was Mozart's Haffner Symphony.

Soloists Score

Dorothy Maynor was soloist at the first of six concerts directed by Saul Caston, new conductor of the Denver Symphony. Miss Maynor won generous response with pieces by Debussy, Massenet, Dvorak and Strauss, and even more with two encores, the first a surprise, the Scottish Annie Laurie, and the second an unaccompanied spiritual. Caston led effectively Beethoven's First Symphony, Weber's Oberon overture and Chabrier's España.

Howard Mitchell, the orchestra's first cellist, gave a good account of Saint-Saens' A Minor Cello Concerto on an all-French program which included the Symphony of Franck and Debussy's Afternoon of a Faun.

Astrid Varnay was soloist in an all-Wagner concert, winning applause from an appreciative audience. A Russian program opening Caston's second week presented the popular Gen. Platoff Don Cossack Chorus. Mona Paulee, mezzo-soprano, sang Rossini, Bizet, Strauss and Rachmaninoff on a program which also included orchestral works of Dvorak and Brahms. Caston's final concert demonstrated the immense popularity of Chopin. One of the season's largest audiences warmly applauded Eugene Istomin, 19-year-old pianist, for the F Minor concerto and two solo pieces, and would have welcomed an encore which Istomin for some reason declined to give. The Brahms second symphony also was well received.

Guest Conductors

James Christian Pfohl, in a single conducting assignment, led works of Bach, Ravel, Bizet and Dvorak, together with the second Rachmaninoff concerto with Balbina Brainina as soloist. Performance of the concerto was somewhat unsatisfactory, orchestra and soloist failing to attain a unified understanding of the work.

Two programs led by Richard Bales, director of the National Gallery Sinfonietta, marked an artistic high point of the season. Bales proved himself a competent and energetic leader, notably in Mozart's E Flat Symphony No. 39, the best orchestral performance to date in the series. Sergt. Glenn Darwin sang pieces by Handel, Bizet, Mozart and a new work by Mary Howe, Washington composer, entitled "The Unknown Soldier."

Pfc. Erno Valasek, AAF, was soloist in the Wieniawski second violin concerto, the orchestra offering Handel's Royal Fireworks Music, Hilton Rufty's Hobby-on-the-Green, arranged by Bales, and the rhumba movement from Harl MacDonald's Rhumba Symphony.

Largest crowd of the season turned out for the Gershwin program, conducted by Alexander Smallens and featuring Earl Wild as soloist in the Concerto in F and Rhapsody in Blue. Both soloist and conductor did admirably. Bennett's treatment of Porgy and Bess themes, the chief orchestral work, pointed up, more than anything else, the superiority of the original.

A lush reading of the Bruch G Minor Concerto by Mischa Elman competed with Brahms' First in the second concert under Smallens, both works bringing sustained applause. Elman was recalled for two encores.

AT THE OPENING WATERGATE CONCERT in Washington, D. C. The ninth season of outdoor summer programs by the National Symphony Orchestra was launched by Conductor Hans Kindler with a "Victory Concert" before an audience of some 15,000. It programmed Beethoven's Fifth Symphony and works representative of the United Nations. The United States was represented by Aaron Copland's A Lincoln Portrait, with Carl Sandburg, poet and Pulitzer-Prize-winning biographer of Lincoln, as narrator.

STADIUM FEATURES OPERA IN THE OPEN

LILY PONS and ANDRE KOSTELANETZ
at the Lewisohn Stadium before a crowd of 18,000. Miss Pons wears a gown made from an Indian sari which she acquired while overseas on a recent USO tour.

Concerts, ballet and opera have added variety to the summer concert schedule at the Lewisohn Stadium, which has boasted a parade of guest conductors and noted soloists. Attendance has been high despite the unusual number of rainy nights, when programs have had to be postponed and rearranged. Exclusive of the ballet features, which are reviewed on the Dance Page, the highlights of the last month are here summarized.

Melton Is Soloist

Postponed by rain, the concert with James Melton as soloist took place June 22, Smallens conducting. The straight orchestral numbers were Arthur Benjamin's Jamaican Rumba, music from "Oklahoma" by Rogers-Bennett, Henry Gilbert's Comedy Overture on Negro Themes, Copland's Quiet City, and Willian Schuman's Side Show for Orchestra. The Smallens baton showed its customary command and understanding in these scores, all of them familiar except the Bennett adaptation of the Oklahoma tunes, a skillful and snappy piece of work.

Melton's versatility showed itself in his performance of art and popular music; in the former category, Ombra mai fu (Largo) from Handel's Xerxes and the Prize Song from Meistersinger, Malotte's Lord's Prayer, Rachmaninoff's In the Silence of the Night, Hageman's Miranda; the lighter numbers were Kalman's Play, Gypsies, and Love's Sweet Song, a vocal arrangement of David Rose's Holiday for Strings, and two selections from Gershwin's Porgy and Bess. Melton's smooth delivery, refined style and clear-cut diction gave as much enjoyment as his simple sentiment and verveful rhythmics.

An audience of more than 12,000 filled the Stadium to hear the General Platoff Don Cossack Chorus on June 23. The colorful group, recalled to these concerts because of their success last year, presented an evening of patriotic, religious and folksong, an excerpt from Borodin's Prince Igor; and a brilliant finale of Cossack song combined with dance. The exposition of the Russian idiom in tone color and plastic art was well adapted to the large-scale setting of the Stadium. There was applause of enthusiastic sort.

Hofmann Plays Schumann

Josef Hofmann illumined the scene on June 25 with his coruscative piano art, when he was heard in the Schumann Concerto, Smallens conducting. All the depth of musical insight, mastery of style and witcheries of tone which are traditionally connected with the Hofmann performances were in fine evidence, and the audience responded accordingly, persuading the pianist to add a formidable string of encores. Smallens gave pleasure with his fully convincing readings of Borodin's Prince Igor Overture, Sibelius' Second Symphony and Schubert's Rosamunde Overture. The Philharmonic players have never appeared to better outdoor advantage than this summer.

18,000 for Pons and Kostelanetz

On June 28, Pons and Kostelanetz made their annual outdoor appearance here, and drew an audience of 18,000. A light rain drizzled upon the hearers during the first half of the program, but umbrellas went up, women placed newspapers and programs over their hats, and no one seemed to leave the enclosure. Minnie Guggenheim, chief angel of the Stadium, made a short speech, complimenting the throng upon being such good sports.

The rain dampened the Pons spirit a bit in her opening number, an aria from Grétry's Zémire et Azor, but with Rachmaninoff's Vocalise she found herself confidently, and in the Lucia Mad Scene she was triumphantly brilliant. Vivacity and descriptive delivery went into her compelling performance of three excerpts from Daughter of the Regiment. The Pons voice seems to have taken on body and depth since her overseas tours. As always, she was musically secure and versatile. As encores she sang The Dancing Doll and the Bach-Gounod Ave Maria.

Kostelanetz shone with his conducting in the Grétry-Mottl ballet suite from Céphale et Procris, Kabalevsky's Second Symphony, and the Russell Bennett symphonic picture from Gershwin's Porgy and Bess. The last-named won an ovation. A real test for conductor and orchestra is the propulsive Kabalevsky score, and both acquitted themselves with high credit. Kostelanetz wields a most informed and resourceful baton, to which his players responded with eagerness and elan.

Dinah Shore and Democracy

The world's prevailing move (although slow) toward democracy is reflected in the musical attitude of the Stadium, where Frank Sinatra made an appearance last season with the Philharmonic, and Dinah Shore was the soloist this summer, on July 3. It remains now for the Stadium to present Bing Crosby, Vincent Lopez, and some of the name band leaders.

Al Goodman was the conductor on the Dinah Shore evening and did a commendable job, the great orchestra cooperating with evident relish and zip in the music of Rodgers and Hart, Romberg, Gershwin, Al Goodman, Kern, Berlin, Gershwin, Porter and other creative heroes of Broadway who write our most typical American music.

Miss Shore, with her traditional gutteral tones, largo tempos, and heartbreaking delivery of music and texts, won the enthusiastic devotion of the persons (7,000 were present) who like that kind of entertainment. There is no quarrelling with their taste, under our Constitution and Bill of Rights. The applause, both for Goodman and Shore, touched the turbulent degree. The Philharmonic gentlemen seemed to enjoy their excursion into precincts not too familiar to them.

Huberman with Bernstein

Leonard Bernstein headed the Philharmonic Orchestra at the Staudium on July 6. Assisting artist was the eminent violinist Bronislaw Hubermann, who played the Brahms Violin Concerto with his usual musicianship and deep understanding for the style and musical requirements of this masterpiece. The rest of the program, made up of works by Brahms, was the Akademische Festouverture and the Fourth Symphony. Both orchestral works proved Bernstein an understanding interpreter of the romantic music. Great warmth and sometimes dramatic poise distinguished his reading. On July 8 he again led the orchestra in a program consisting of Sousa's Washington Post March, Barber's Adagio for Strings, his own Suite from the ballet Fancy Free, which makes effective concert music, two pieces from "Rodeo" by Aaron Copeland, and the fifth symphony by Shostakovitch. The audience received both concerts with great enthusiasm.

Sacred and Profane

Leonard Bernstein's July 17 program opened with a first half by Wagner (Flying Dutchman Overture, 'Prelude and Liebestod from Tristan, Siegfried's Rhine Journey, and Ride of the Valkyries) followed by the Grieg Piano Concerto with Alec Templeton, who a'so played some of his own pieces and did several of his popular improvisations.

Bernstein put intense eloquence into his Wagner and brought out the best tonal and technical qualities of the orchestra. The listeners were particularly rhapsodic after the Tristan and Walküre excerpts.

Templeton gave forthright and facile delivery to the Concerto, whose improvisational style he understood ideally. Of course he got frantic approval for his solos, especially his familiar Smart Alecking of a Mozart tune. One of the propulsive encores was with the orchestra, an arrangement of Dinicu's Hora Staccato, which the pianist called "a modernization of modern music." He spiced it with sublimated jazz, jive and swing. The Stadium was packed and it was good to note that enthusiasm flamed for both the sacred and profane parts of the program.

Carmen Sung at Stadium

After two postponements because of threatening weather, the Carmen performance got under way on July 11. Carmen is a good show even under the not too favorable conditions of the spread-out Stadium and its wind-swept stage. Gladys Swarthout is fortunate in having a voice to which microphones are kind and she did a stunning job of singing in the name role. Mimi Benzell was charming in her characterization of Micaela. The lovely tones of Thelma Votipka soared over ensemble and chorus, making the hearer wish again for a lead part for this fine artist. Charles Kullman, a favorite in romantic tenor roles, won the applause of the evening with a telling rendition of the Flower Song. Making due allowances for acoustic difficulties, the general effect of Martial Singher's portrayal of Escamillo was artistically adequate. The timbre of the French singer's voice sounds light for so dramatic a character. The remainder of the cast, familiar in the Metropolitan area, included Lodovico Oliviero, as Dancairo; George Cehanovsky, doubling as Rememdado and Morales; Lorenzo Alvary, as Zuniga. Solo dancers were Arthur Mahoney and Thalia Mara. Stage Director, Herbert Graf and Conductor Alexander Smallens and the Metropolitan Opera Chorus completed the list of participants.

Gershwin-Memorial Draws Record Throng

Before an over-crowded audience on July 12 the yearly Gershwin Memorial concert took place with Alexender Smallens conducting and Oscar Levant as soloist. Levant was superb, and played the Piano Concerto and the Rhapsody in Blue with even more than his usual zest and poise. Unfortunately the orchestra sounded tired at times and lacked the necessary "punch." But the audience was enthusiastic and especially feted Levant to the hilt.

Sevitzky Conducts, Brailowsky Plays

Fabien Sevitzky, the adept and colorful leader of the excellent Indianapolis Orchestra, chiefed the July 16 concert with Brahms' First, Stravinsky's Firebird Suite and the B flat minor Piano Concerto of Tchaikovsky.

Here we had orchestral interpretation and leading of versatility, musical mastery and fervent feeling. Details were finically emphasized, but at the same time fitted appropriately into a framework of organic unity. Sevitzky has poetical imagery and an exciting sense of climax, qualities peculiarly valuable in the presentation of a program like that of this evening. The orchestra gave of its best, which means beauty of tone, zest and finish of execution.

To add to the glamor of the occasion, the soloist was Alexander Brailowsky, whose connection with the Tchaikovsky pages is a matter of long and honorable record. He blazed forth their passion and brilliancies with irresistible effect, and so enthused his hearers that they recalled him for five added numbers.

Schuman New Juilliard School Head

William Schuman, prominent American composer, who is 35 years of age, has been elected to succeed Ernest Hutcheson as president of the Juilliard School of Music, beginning Oct. 1. Hutcheson resigned last March, but remains on the piano faculty and as president emeritus. Mr. Schuman, who formerly taught at Sarah Lawrence College, is now director of publications for G. Schirmer, Inc., and will remain with that firm in the capacity of consultant. He has won the Pulitzer Prize, two Guggenheim Fellowships, the awards of the New York Critics Circle, the Town Hall League of Composers, the Koussevitzky Foundation, and that of the American Academy of Arts and Letters.

Cleveland Institute Dean Abroad

Ward Lewis, dean of the faculty of the Cleveland Institute of Music, is in England serving as a civilian educational specialist at one of the U. S. Army colleges established in Europe. Mr. Lewis has been granted a year's leave of absence from the Institute where he has taught theory for the past twenty years.

LATIN AMERICA: BRAZIL SYMPHONY EVENTS; GLUCK, DEBUSSY AT COLON

By CEICAO DE BARROS BARRETO

Rio de Janeiro

Under the auspices of the Departamento Municipal de Cultura there was given recently in the Municipal Theater of São Paulo an all-Camargo Guarnieri concert, directed by this Brazilian composer. The program, including Abertura Concertante, Toada a moda Paulista, Concerto para piano e orquestra (1931), had as major item the world premiere of the First Symphony (1944). This Symphony was the winning work in the contest, Premo Luiz Alberto Penteado de Rezende, in São Paulo. The symphony is in three movements, marked Rude (rough), Profundo (deep), Radioso (radiant), these terms depicting the psychological character of each movement. All the themes are original, written in irregular rhythmic patterns, and most difficult to perform. Despite not employing local folktunes, the work is impregnated in its melodies and rhythms, with the Brazilian spirit. The second movement is one of the most appealing, built with a deep eloquence of expression, and reaching its climax in a dialogue between the bassoon and the tuba, followed by a vivid contrast in tonal colors of the *tutti*. This very important score has a rich orchestration and reveals how early Guarnieri developed in mastery.

Santoro Wins Prize for Song

At Rio Grande do Sul the young Brazilian composer Claudio Santoro has been awarded the first prize offered in the song competition, Premio Interventor do Rio Grande do Sul, sponsored by the Associacão Rio Grandense de Musica, and the Inter-American Institute of Musicology of Uruguai. Judges were: Heitor Tosar Errecart, Carlos Estrada and Francisco Curt Lange. The winning song was Amenina exausta (The Tired Girl), lyrics of Oneida Alvarenga. Santoro's music maintains the composer's style in atonal system, in a very expressive mood.

At the National School of Music

Lais Wallace, soprano, in a recital at the National School of Music, presented a difficult program of songs of Fauré, Ravel, Albeniz, Halffter, Francisco Braga and Mignone. After some uncertainty in the beginning of the performance, her voice became warmer and the singer acquitted herself successfully. The group of songs by Fauré was done with tonal color and subtlety of nuance, and Ravel's La Flute Enchantée was given with discriminating taste, despite her French diction not being always perfect. Francisco Braga's lovely work, Virgens Mortas, and Mignone's Berimbau were included in the group of Brazilian songs. At the piano Francisco Mignone furnished his usual expert accompaniments.

Symphonic Season Opens

In the meantime, the Municipal Theatre launched its concert season with a program by the Municipal Symphony under Francisco Mignone, with Guiomar Novaes making her reappearance after a long time as soloist in the Schumann Piano Concerto. It opened with Respighi's Fountains of Rome and Mignone's Quadros Amazonicos, two orchestral pieces describing figures of Brazilian legend. Though not based on folk tunes, these exploit native rhythms and are colorfully orchestrated. Mme. Novaes played the concerto with such richness of nuance that she was obliged to add a Chopin solo group and Isidor Philipp's Feux Follets, and then, in homage to the Allies, was recalled to play Gottschalk's Variations on the Brazilian Anthem, received with enthusiasm by the throng.

The Brazilian Symphony, in its opening concert, also at the Municipal Theatre, gave an all-Bach program including the Brandenburg Concertos Nos. 1 and 3 and other works under Eugen Szenkar, whose arrangement of the Toccata and Fugue in D minor was included. The Suite in E minor for flute and orchestra had Moacyr Liserra as a soloist of luscious tone. The same orchestra and conductor, in its second concert gave Francisco Braga's tone-poem Maraba, a work of native inspiration and somewhat melancholy color, in addition to familiar works of Gluck, Brahms and Stravinsky (first performance by this orchestra of the Firebird Suite, which aroused intense response). The next two concerts were devoted to Beethoven Symphonies (the Third, Fourth, and Ninth) —the last given as a homage to peace in Europe, but unfortunately not so well balanced as when heard last season. The soloists were Wanda Werminska, Marion Matheus, Roberto Miranda and Alexandre de Lucchi. The third concert was given in memory of President Roosevelt, and the anthems of the U. S., Britain, Russia, France and Brazil were played.

The Cultura Artistica series brought a concert of works by Gabriel Fauré, marking his centenary, and including his piano pieces, Theme and Variations, Impromptu No. 5, Valse Caprice No. 3, the Quartet in C minor for piano and strings, a group of songs, and the Ballade for piano and orchestra.

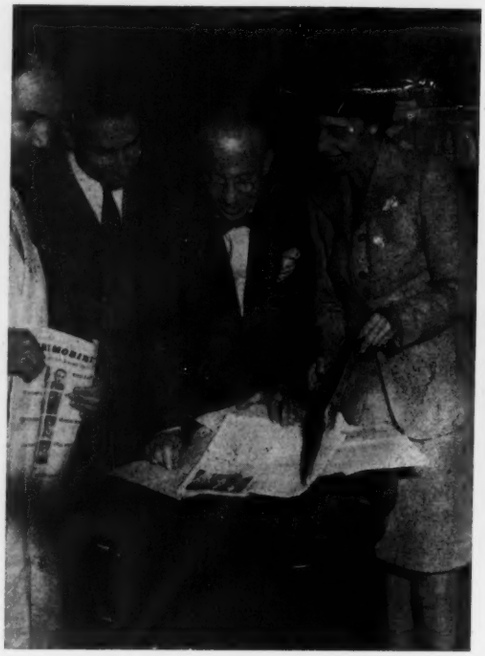
Music of the Americas

At the National School of Music, a concert of chamber music by composers of the Americas opened with Daniel Gregory Mason's Quartet in G minor, op. 19, played by the Rio de Janeiro Quartet. Domingo Santa Cruz's Pieces for violin and piano followed. Then came Jacobo Ficher's Third Sonata for oboe and piano, played by H. Breitinger and Francisco Mignone, and Roy Harris' Trio for violin, cello and piano, performed by Anselmo Zlatopolski, Mario Camerini and Mignone. The audience greeted all the works with enthusiasm. The committee arranging this concert included William Rex Crawford, Francisco Curt Lange, Dr. Carleton Sprague Smith and Antonio Sá Peraira.

Zlatopolski, violinist, was also heard in a concert at the National School of Music, with the Municipal Symphony, conducted by Mignone. In Bach's Concerto in A minor he showed a sure technique and purity of tone.

Lydia Kindermann, Polish soprano, gave a recital under the auspices of the Cultura Artistica at the Municipal Theatre, with Mignone as a super accompanist. She has a voice of wide range and technical skill, though some top tones were not very accurate in pitch. She excelled in a Schubert group.

Gabriela Bezanzoni Lage, the noted contralto, presented in her studio an audition of her artist students. She has trained many singers now well known in opera and concerts here. Among those heard were Angelo Chinelli, tenor, Paulo Fortes, baritone, Heloisa de Albuquerque, soprano, Tanara Regis, soprano, Carolina Bandeira, Marieta Fuchs and the talented Carolina Capputti, Santiago Guerra accompanied expertly.



SCANNING CONTEST DETAILS IN RIO.

The Inter-American Issue of the Musical Courier containing announcement of the Courier's short piano score prize competition for Latin American composers is examined, left to right, by William Urai, Musical Courier representative; Dr. Rogerio Marinho, one of the owners of O Globo, leading newspaper of Rio de Janeiro; Dr. Herbert Moses, president of the Associacao Brasileira de Imprensa and director-treasurer of O Globo; and Ceiçao de Barros Barreto, music critic and representative of the Musical Courier.

MAESTRO PIETRO CIMARA

of the Metropolitan, is conducting a number of performances in Mexico this summer at the Opera Nacional de Mexico. (Photo by Shelburne Studios, N. Y.)

Dalrymple Represents Mexican Quartet

George H. Dalrymple has signed as personal representative of the Mexican String Quartet. This group, which recently concluded three concerts in the Bellas Artes, Mexico, plan to give recitals in New York next January after appearances in Texas. The members—Arturo Romero, first violin; Luis Martinez, second violin; Gilberto Garcia, viola, and Manuel Garnica, cellist—have played together for six years in Mexico and Central America.

The Barber in Ocean Grove

At Ocean Grove, N. J., in the huge and well-filled Auditorium, Fortune Gallo gave a concert-opera evening, July 21, with the first half devoted to excerpts from Gilbert and Sullivan and the second consisting of a condensed version (in costume) of Rossini's Barber of Seville, the principals being Stella Andreva, Anna Kaskas, Mack Harrell and John Garris; conductors, Pierre de Reeder and Gabriele Simeoni. The Barber adaptation, in English, was by Leonard Liebling.

Cadman Honored

Charles Wakefield Cadman came East in July to spend several weeks at the MacDowell Colony, where he is arranging an orchestral suite of five movements from his Indian music drama, Ramala, and putting finishing touches on another orchestral work. The composer was honored at Chautauqua, N. Y., during the Federation of Music Clubs Convention on July 27 to 29, when his American Suite was heard and he took part in a forum on American music. In Chicago, John Dixon, teacher of Marian Anderson, gave a reception for Dr. Cadman.

Buenos Aires

By JORGE M. WHITE

BUENOS AIRES.—The revivals of Gluck's Armide and Debussy's Pelléas et Mélisande were the great events so far this season.

As formerly, when it was first given here in 1943, the lovely Gluck opera-ballet had a resplendent presentation, and Conductor Panizza's baton effected a well knit ensemble of stage and orchestral performers.

Delia Rigal's first essay of the heroine revealed a convincing character, sung with tonal splendor and style. Raoul Jobin repeated his excellent impersonation of Renaud, sung with touching restraint and pathos. The other able interpreters were: Lidja Kindermann, vocally and histrionically magnificent, Felipe Romito, Olga Chelavine, Clara Oyuela, Zaira Negroni, Carlos Rodruguez, Angel Mattiello. The choreography devised by Mercedes Quintana, even if effective and spectacular, missed the purity of style of the beautiful ballet presentation arranged by Vania Psota in 1943. The *regie* by Josef Gielenn and Hector Basaldua's *décors* and costumes added fascination to the performance.

Pelléas Appeals

The revival of the Debussy masterpiece was also an artistic achievement of the highest order. Albert Wolff (who has just been appointed General Director of the Paris Opéra-Comique) gave a poetic reading of the score that demonstrated his extraordinary musical insight and accurate knowledge of the Debussy style.

Against the evocative sets designed by Basaldua, Renée Mazella's Mélisande was illumined with a wealth of nuance in phrasing, tone, variety of mood and feeling. Jobin's fervent Pelléas is a familiar figure at the Metropolitan. Felipe Romito mastered all the musical and acting elements of the role of Golaud, and ennunciated the French text with flowing ease and superb diction. Clara Oyuela as Yniold looked the part and displayed refined vocalism. Lidja Kindermann, Juan Zanin and Carlos Feller completed the cast.

Mazella and Jobin were also the artistic pair of Massanet's Manon in a performance which had authentic charm

and atmosphere under the baton of Wolff. The soprano was a pictorially alluring protagonist who sang with ease and musicianship the florid aria of the Cours la Reine Scene. Jobin was particularly successful in the dramatic moments of his part, Romito (Lescaut), Jorge Danton (elder DesGrieux), Angel Mattiello and others completed the large cast.

Argentine Opera Revived

Ollantai, lyric drama with music by the Argentine composer Constantino Gaito, and text by Victor Mercante, not heard here since its premiere in 1925 with Claudia Muzio and Aureliano Pertile in the leading roles, was a further restoration.

The Mercante plot based on the homonym Indian poem presents several situations of theatrical interest which curiously enough at times resemble familiar opera scenes such as the Triumph Act of Aida. Also Mr. Gaito has built his work in the mould of the traditional Italian grand opera. The score skilfully orchestrated exhibits several influences with frequent interpolations of Inca melodies.

Under the experienced direction of Ferrucio Calusio, the current presentation included as principals: Isabel Marengo (Cussi Coillur), Pedro Mirassou (Ollantai), Marcelo Urizar (Pachacutec), Horacio G. Alisedo (Huillacuma) and others. The work was presented with sets and costumes by Rodolfo Franco.

Tila and John Montés, duo-piano players, opened their series with a highly interesting program which listed works by J. S. Bach and his sons. It included the Goldberg Variations in a transcription by Rheinberger. Their playing was lucid and technically masterful. A further concert comprised Mozart's Adagio and Fugue (K. 426) and Fantasia (K. 608), Liszt's Pathetique Concerto, a Sonata by Arnold Bax and Stravinsky's Circus' Polka.

Chavez to Quit Mexican Symphony

MEXICO CITY.—Carlos Chavez' resignation as director of the Mexican Symphonic Orchestra has come as a shock to Mexico. For a long time Chavez had found that the exhausting work as artistic director interfered with his creative work as a composer, and it was undoubtedly this factor, as well as others of an internal nature within the orchestra as an institution, that prompted the step. It is a decision that can only be received with heartfelt regret by concert lovers in Mexico. At present, it does not seem possible that anyone will be found with the same capacity for organization. The resignation goes into effect on Sept. 9, after the closing performance of the season. It ends an 18 year period of activity, during which Chavez created his orchestra and raised it to a position of international prestige.

VERNA CARLETON MILLAN.

Pankey Sings in Mexico

Aubrey Pankey, American baritone, was a soloist in a program celebrating the anniversary of the French Revolution at the Palace of Fine Arts, Mexico, July 15. Other soloists were Lily Pons and Jean Pierre Aumont, screen star. Mr. Pankey, after finishing his concert engagements and radio series as soloist with a symphony orchestra in Mexico, continues his tour to Merida, Havana, Kingston, Barranquilla, Aruba, Trinidad, Puerto Rico, Haiti. He returns to the United States in the fall for a nation-wide tour.

Werner Gebauer to Tour Under Daniel Musical Association

Werner Gebauer, former concertmaster of the National Symphony Orchestra of Washington, D. C., has signed with Daniel Musical Association (Ernesto de Quesada) for promotion in South America, South Africa, Spain, Portugal and the Far East. He will make a tour under these auspices, beginning in the spring of 1946, after the close of his season in the United States, which will include a Town Hall recital on Dec. 1.

CARRYING AMERICAN MUSIC TO PACIFIC BATTLE FRONTS

STEPHAN HERO PLAYS FOR FORCES

in the Pacific war zone. At left, American sailors listen with appreciation to a program arranged by USO-Camp Shows. (Official U. S. Navy Photo.)

By STEPHAN HERO

Having completed tours for USO-Camp Shows in North, Central and South America, I undertook my third adventure, first leaving New York for California. After awaiting transportation in San Francisco, we sailed for a destination unknown.

On board the transport, our unit—which consisted of Agnes Davis, soprano; Margueritte Jacknow, dancer; Rand Smith, baritone; Henry Jackson, pianist, and myself—gave deck shows every day, incorporating some GI talent.

In New Caledonia, while awaiting "clearance," we started to give programs in bitter cold and rain. Sometimes I had to warm my fingers on an electric bulb before playing. My violin was soaked. Our dancer was splattered with mud. All our performances were given in the open, though occasionally our stage had a canvas top.

. . . At last we left for Bougainville, arriving five days after the Bob Hope show left. It was a forward area. On these islands were men who had not seen a white woman for more than two years. . . . In fact, we were the first civilians the GIs had beheld in a long time. Our duties in reality lasted from 8 a. m. into the small hours of the morning.

Enlisted men were so delighted to have us visit them in their quarters that they insisted that we share a nip of their precious liquor ($70 a quart) and even broke open their little stores of foodstuffs from home. . . . We had a standing invitation to eat in Maj. Gen. Griswold's mess, (Commanding Officer of the 146th Army Corps, whose headquarters were on Bougainville), but took one meal with enlisted men, the next perhaps with officers.

To accommodate our show on this island, at least four stages were erected—one of them in just two days, with part of a hill removed. There was electric wiring and even a canvas cover over the stage, and on the evening of our performance it was decorated with wild flowers.

Ave Maria and an Earthquake

The men received our shows with resounding ovations. We covered every unit during our month's visit, playing 39 regular concerts in addition to work in wards and chapels.

The rain poured practically every day but thousands would sit in the downpour and mud, listening to our shows, and would shout for encores. When we rode away to a new stand in a convoy at night, the boys managed to get trucks, jeeps and command cars, to load them up and follow, some seeing our performance as often as 23 times.

While playing Ave Maria one day, I felt the platform rock under me from a violent earthquake. A few seconds later an ack-ack (anti-aircraft) gun directly back of the stage began to fire. All one needed was to have a volcano, which smoked in plain sight all the time, blow off its top. But it never did.

Jack Benny, Carole Landis, Larry Adler, Martha Tilton and June Brewner arrived ten days after we started our schedule. We usually gave concerts at seven and nine each evening, and so we could see the Benny shows in the afternoon.

At the end of our program, Jack appeared on stage to announce how much he had enjoyed the concert, but there were a few points he might suggest if someone gave him a violin! So out came a fiddle, and the GI audience saw another show.

In Enemy Territory

It was rumored on Bougainville that the Japs actually sat high up in the trees and were able to witness the shows given. It was an active war zone, and we gave many programs for units that were about to go into combat.

During our visits there we had invitations to go on bombing missions and on patrols into enemy territory beyond the front lines with the reconnaissance troops. Every morning we would hear the repercussions of bombs dropped on the Japs and could see distant shelling. When visiting the areas where some of the bloodiest battles occurred, I had the experience of tripping over a shin-bone protruding from the ground.

Before we left the island, the men presented us with Jap trophies, often collected under fire, and in the face of great personal danger. What can one say in gratitude to these sweet, lovable kids who gladly give away the things they so highly treasure?

The morning we left, General Griswold presented us with individual citations, "Commendations for Outstanding Services." We were the first USO outfit to be thus honored in the southwest Pacific.

Trapp Singers' Austrian Home Freed by U. S. Army

STOWE, VT.—The Trapp Family, who left Austria voluntarily soon after the Nazi Anschluss, have received word here from Rupert and Werner von Trapp sergeants in the American Ninth Army, that their ancestral home near Salzburg has not only come through the war undamaged but has been rather startlingly changed for the better. The house was taken over by Heinrich Himmler and used for headquarters of the S.S. in Austria. Improvements valued at $150,000 have been installed, including a heating system and air-conditioning. The sleeping quarters of the Baron and Baroness von Trapp were converted into a palatial suite reserved for Hitler. The estate is now in protective custody of the United States Government, and it is understood that it will soon revert to its original owners. However, the Trapps, who are on the way to becoming American citizens, intend to remain here permanently, and do not plan to reoccupy their former home.

The Lucille Manners photograph on the Front Cover is by Bruno of Hollywood, N. Y. C.

Win Publication Prizes

Radie Britain and Bernard Herrmann are announced as the winners in the competition for works for symphony orchestra by American composers held annually by the Julliard School of Music. The winning compositions are Heroic Poem by Miss Britain and For the Fallen by Mr. Herrmann. Both scores will be published in accordance with the terms of the award.

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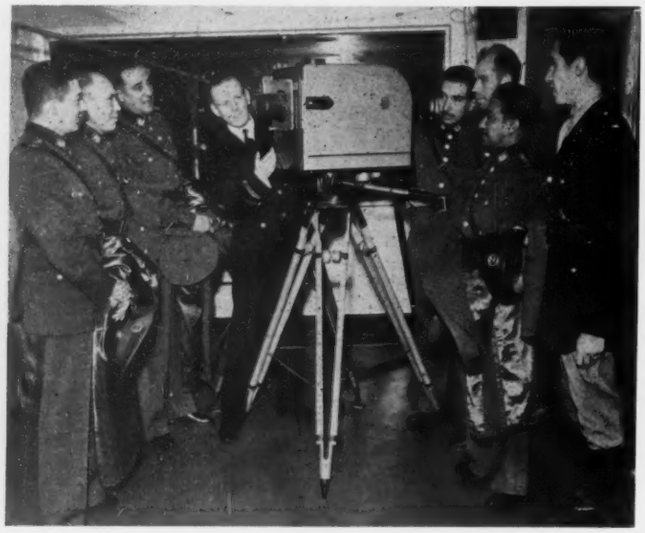
William Bergsma's String Quartet No. 1 and Charles Jones' Sonatina for violin and piano have been chosen as the winning works in the contest of the Society for the Publication of American Music.

RADIO, TELEVISION

by William Taylor,



BOLIVIAN ARMY OFFICERS TAKING NBC TOUR.
(NBC Photo.)

All America Goes on NBC Radio City Studio Tours

When any type of business can be built up to where it can aggregate $2,050,000 in approximately a decade, it is high finance and worthy of respectful consideration by the world at large, which admires American ingenuity to create big business. Strangely enough this huge sum was not made out of the usual run of commercial enterprises, but by escorted tours, of all things, through the National Broadcasting Radio City, New York studios.

Started purely as a sideline, with perhaps no thought of profit, this publicity idea has had cash results which have undoubtedly astonished the NBC officials much as Jack of fabled lore was amazed at his bean stalk. The fact remains, however, that whoever originated the idea had an uncanny inspiration, a pretty sure bet on gauging the curiosity of the public, which needed little urging to take advantage of the opportunity to inspect at first hand the internal workings of a great radio network. The result has been, counting the 460,366 persons who took the tour in 1944, that 5,186,806 individuals have made the hegira since it started in November, 1933! Servicemen and women have made up a large portion of the totals. In fact 1944 chalked up a total of 100,106 men and women of the armed forces as visitors, admitted at reduced rates or free of charge through tickets distributed at the various servicemen centers. No count was kept of the free admissions distributed.

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Today the tour is the most popular and heavily attended of any in the nation. It is interesting to note that even in war-time, when patriotic fervor waxes high, the NBC trek is ahead of the Statue of Liberty trip in New York harbor to the tune of some 30 per cent, and is head and shoulders above its sister tour in Radio City. Last year the tour had its biggest year since 1939, the first year of the New York World's Fair. The month of August recording 51,667 admissions was the heaviest for 1944 from a standpoint of attendance, while January with 26,923 was the lightest.

The tours go on all day and evening, starting from the mezzanine floor in the RCA Building every twenty minutes from 9 a.m. to 11 p.m.

Unquestionably the trip gives the visitor his money's worth and more, for it is truly the wonderland of broadcasting and television. If they do not rub shoulders literally with celebrities, they get a glimpse of world-famous actors and actresses, prima donnas, commentators, conductors, famous musicians, popular vocalists, leaders of business and finance, statesmen and educators, who pass daily across NBC's mighty stage of the air.

Besides this, it is disclosed just how radio programs are broadcast on the split second, and why. They see the mechanical devices that produce the realistic radio sound effects: the news is seen before it is news. It is shown how sound actually looks at the Cathode Ray exhibit. They look down on the largest radio broadcasting studio in the world; they see other studios, lined with bronze and silver, the ultimate in radio engineering, acoustics and architectural beauty. There is revealed an enlightening glimpse of television (which, for the duration, has gone to war), not only in actual opera operation, for the visitor can appear before the iconoscope camera, as well as see the televised images of other tour guests. These are only highlights of the new and exciting experiences on the hour's sightseeing.

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An excellent job is done to publicize the NBC ramble. Neat advertising brochures are sent to schools and organizations within easy traveling distance of New York City, and a tidy slice of business comes from groups of 10 or more, who are admitted at reduced rates. Instead of the straight 50 cents admission, plus 10 cents tax, batches of more than 10 receive a special price of 45 cents, tax included, and school children are admitted for 30 cents, tax included. Servicemen get in on the latter rate. In the beginning the price was 50 cents for the television studio trip, and the same amount for the radio stalls, a 90 cent charge for the combination, but eventually the whole show was combined for 50 cents and the tax.

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N. Y. Philharmonic-Symphony To Have 7-Week Vacation

In order to give members of the New York Philharmonic their first vacation in three years, the orchestra's Sunday afternoon concerts (3:00 to 4:30 p.m., EWT) which are sponsored by the U. S. Rubber Company, will be suspended for 7 weeks this summer, is announced by the Columbia Broadcasting System. The Philharmonic's final concert of the current summer season will be broadcast on Sunday, August 12, and will return to the air under the same sponsorship on October 7, with the broadcasting of the first Sunday afternoon concert of its regular fall and winter subscription season.

While the organization is on vacation, CBS will present a new series of concerts by the Columbia Broadcasting Symphony in the hour and a half period on Sunday afternoons usually occupied by the Philharmonic. These concerts will be directed by Bernard Herrmann and prominent guest conductors, and will feature outstanding soloists. American composers will receive special consideration in this series, with at least one American work schedule for each of the seven broadcasts.

For 13 years, prior to the inauguration of the year-round sponsored broadcasts by the Philharmonic in 1943, CBS presented the Columbia Broadcasting Symphony in a special series of Sunday concerts each summer, after the regular Philharmonic subscription series had ended. Many distinguished soloists and conductors took part in these summer concerts, and liberal attention was accorded to contemporary works, particularly those by Americans. A number of the works performed were specially commissioned for these programs. Details concerning soloists, guest conductors and works to be played during the new series of summer concerts by the Columbia Broadcasting Symphony will be announced at an early date.

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Tanglewood Festival, Esplanade Concerts, Summer Air Features

The Bach-Mozart Festival at Tanglewood, Mass., under the direction of Dr. Serge Koussevitzky, is being broadcast on three Saturday evenings by WJZ-American (8:30 p.m. to 9:30 p.m., EWT). Initial airing was on July 28, with subsequent beamings on Aug. 4 and 11.

American, which broadcast the Boston Pops, under the baton of Arthur Fiedler, also took its microphones to the Esplanade Concerts for the opening program on Saturday, July 21. The final "Pops" concert was air-waved on July 14.

Since last October, American has carried the Saturday evening programs of the Boston Symphony in Boston and New York. Both the "Pops" and the Esplanade concerts are presented by orchestras made up primarily of the Boston's organization's personnel. At Tanglewood, the first chair men of the Boston Symphony will be heard as soloists under Koussevitzky's baton.

Notables Speak at N.Y.U. Summer Radio Workshop

The regular Friday Round Table Luncheons, held in conjunction with the 10th Annual Summer Radio Workshop at New York University, opened on July 13 with Charles Gaines, executive producer of Frederic Ziv & Company, speaking on Serving the Local and Regional Advertiser. Frank Mullen, executive vice-president of the National Broadcasting Company, spoke on Operating Problems of a Radio Network at the Workshop's evening session on July 12. Marjory Morrow, casting director for CBS, discussed Problems of Network Casting at the second round table luncheon on July 20.

The Workshop is offering six weeks of intensive training in all phases of radio work to a carefully-selected group of students. The 72 members of this year's class, the largest in the Workshop's 10 years, include personnel from radio stations throughout the country, besides eight veterans of World War II, interested in radio as careers; two Catholic priests, teachers, and college students with definite interests in the radio field. Robert J. Landry, director of program writing for CBS, is directing the Radio Workshop for the third consecutive year.

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July 4 Proclaimed "GI Music Day" on WHN

Not only highly entertaining, but unique, was "GI Music Day," WHN's "Gloom Dodgers" program salute to the servicemen composers, broadcast on Independence Day (9 a.m. to 1 p.m., EWT). For four hours the "Gloom Dodger's" entire cast performed only songs composed by servicemen and ex-servicemen. GI-guests on the program were Sgt. Hy Zaret, composer of One Meat Ball, and ex-tar Vic Mizzy, writer of My Dreams Are Getting Better All The Time, who related how GI-tunesmiths were continuing to turn out some of America's top songs. A featured guest was Kenneth Spencer, baritone, who sang Zaret's stirring It's A Heck of a Glory Road.

Producer Ed. Anderson held "GI Music Day" in order to pay tribute to our armed forces. "Many of our best songwriters are now in the service," he said, "and we wanted to take this opportunity of paying homage to them on Independence Day." The GI numbers, chosen from all the services including the WAC, were performed by Liza Morrow, Kay Stevens, Terry Allen, Brad Reynolds, Don Arres, the Chittison Trio, Una Mae Carlisle, Bob Howard, with Morey Amsterdam and Ward Wilson handling the emcee chores. The excellent orchestra was under the direction of Don Bestor and Don Albert.

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Lawrence Tibbett is appearing this summer with the Cincinnati Opera; on the radio in the Hit Parade and overseas for the USO.

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(Featured by John Charles Thomas)
"The Tired Cowboy" "Eighth Psalm"
"Quest" (Pub. R. L. Huntzinger)

NEWS AND REVIEWS

Radio Editor

Alfredo Antonini, Specialist In Latin-American Music

The first job Alfredo Antonini had with radio was on WOR in 1926, when broadcasting was in its infancy. At that time the station was very small indeed, both in size and capital. But the young musician believed that broadcasting had a great future, and to get experience in the new field he contributed his services without pay, and did anything and everything he was called upon to do.

His hard work and faith were not unrewarded, for, with the development of radio, Antonini became one of the leading conductors in the broadcasting world. While he has achieved distinguished success as a leader of sponsored symphonic programs, featuring "Met" Opera stars and radio artists, he has established a particular place for himself with his promotion and interpretations of Latin-American music. His pronounced talent in this medium, has been ably demonstrated with his direction since 1941 of the CBS Orquestra Panamericana, which broadcasts regularly on short-wave to Central and South America, as well as the popular and dynamic CBS Viva America program.

Antonini's natural flair for South American music is not at all surprising, since his father, as a young man, left Italy to join the orchestra of the celebrated Buenos Aires opera house, Teatro Colon. During his sojourn, he married an Argentine girl with whom he eventually returned to Italy. Consequently, as a child, Antonini acquired a love of and familiarity with the folk songs and melodies of South America, which he absorbed from both his parents.

Besides his activities as a conductor, Antonini has composed many well known Latin-American songs, including La Vida, Conchita, Dolores, and Adios Amor, which was written especially for the MGM picture, The Sins of Madelon Claudet, starring Helen Hayes.

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The versatile maestro was born in Italy, and is a graduate of the Royal Conservatory of Music of Milan, where he concentrated on organ and composition. At the age of 17, he was selected by Toscanini as the "baby" of the La Scala orchestra to fill the job of organist and pianist. Later he was first organist in the Cathedral of Milan.

Antonini discovered America by a mere fluke of fortune when he was 23. He never had the remotest thought of migrating to America until he discovered he could earn a little extra cash during his summer vacation from the church job by playing in the orchestra of a trans-Atlantic liner. When he finally landed in New York one July day and explored the city as far as Times Square, the die was cast. He was convinced it was the place for him.

Returning to Milan he consulted his father, who thought he had too much pride and confidence in his capabilities to consider such a drastic step. But, despite the parental pessimism, he secured his visa and returned to New York, where he didn't know a soul. He became friendly with one of the orchestra members on the boat, who told him that New York musicians had a custom of congregating at night after the theatres had closed at 43rd Street and Broadway. The boat docked one Saturday morning, and that night he was there with his boat friend who introduced him around.

His first job was as pianist with the Hotel Biltmore orchestra. He was unable to speak a word of English, but there was a Hungarian who could speak French, so at least he could be instructed what to do. The conductor told him that, to make any progress, he must learn to play not only concert music but also popular music in the American way. Strangely enough, his first ideas and knowledge of type of music was learned from the radio. Those were the days you heard broadcasts with ear-phones, and the ambitious young musician kept them glued to his ears when Vincent Lopez, at that time the leading exponent of American dance music, was on the air.

Antonini is of the opinion that Americans in their conception of South American music only go as far as Cuba with the general idea that rumbas and Congas are typical. "It seems," he remarked, "that Americans have no realization that there is really a fine South American musical tradition. The idea that South American music is based on Spanish music is entirely erroneous. Their music is typical, and the richest of it is based on the folk-lore of the republics.

"It is a curious fact," he continued, "that the South American countries which are poor economically have the lowest standard of music and visa versa. Chile is noted for its fine folk music. Mexican music also is intriguing, not only because it is original in rhythm and melody, but also is wider in scope from the folk to symphonic type. Brazil has developed a melodic line all its own, and adopted the rhythm of the wild tribes of Africa, as for instance the Samba.

"South American music is very involved and difficult for the reason it has 4 or 5 distinct contrasting rhythms culled from Central Africa. With the dance part of their orchestras, they play 1/4 time, and with the other 2/4 time, which is very complicated both as to time and rhythm. Cuba is much the same from this standpoint."

Antonini says that all the music in the Carribbean area was brought from Africa in the early days by slaves. In South America on the East Coast, excluding Argentina, the rhythm is all derived from African influence. On the East Coast of Argentina there is a more pronounced European influence because there were no slaves, while the West Coast, being farther away from Europe, has instead a rhythm and melodic line that clearly reflects the Incas. At the same time the Spanish influence is clearly defined in both Chile and Argentina.

"South Americans," concluded the maestro, "are crazy about American jazz, and there is a wide audience for Met broadcasts, the New York Philharmonic and the Hit Parade. Up until 8 years ago, the artists for the opera in Buenos Aires and Rio were hired mainly from Italy. Nowadays practically all the singers are booked from the Metropolitan Opera, which is due to closer communication by plane and radio."

ALFREDO ANTONINI
directing rehearsal of CBS' Viva America program.

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RADIO NOTEBOOK

ROBERT SHILTON introduced first performances on the air recently of BRUNO HUHN'S We Fight For Peace, and MANA-ZUCCA'S Retribution, via CBS, New Voices in Song Program. . . . ST. LOUIS MUNICIPAL OPERA Summer Series on CBS is featuring concert and radio artists in operettas. Will be aired 9 weeks. . . . EARL WILD, pianist, recently resigned as a staff pianist for NBC (he often appeared as soloist with the NBC Symphony) to concentrate on a concert career. He soloed with WJZ's Saturday Symphony in Gershwin memorial program recently, with Paul Whiteman conducting. . . . MILTON KAYE succeeded him as staff pianist with DR. FRANK BLACK'S organization. . . . DICK GILBERT, WHN record spinner, introduced the entire product of a record company when he aired eight songs waxed by the Cosmopolitan Recording Co., July 3. . . . RICHARD BALES, Director of Music at the National Gallery of Art, Washington, D. C., conducted the Naumburg Orchestra in annual July 4 concert from Central Park, New York, with DOROTHY AVERILL, violinist, featured in program broadcast by WNYC. . . . ERNEST HUTCHESON, Dean of American Pianists, soloed on the Juilliard Summer School recital series, also on July 4, via WNYC. STATION WINS honored George M. Cohan in presenting special Independence Day program, Yankee Doodle Dandy, featuring some of the best loved Cohan tunes. . . . JERRY WAYNE, baritone, began own CBS program on July 6. Titled JERRY WAYNE SHOW, program will feature celebrities each week, with PHIL BAKER and GLADYS SWARTHOUT spotlighted on opening broadcast. . . . CATHERINE BERBERIAN featured July 15 on CBS's New Voices in Song Program. . . . MARIA KURENKO was featured on CBS's invitation to Music Program, July 25, in interesting program. . . . ANTAL DORATI, young Budapest-born conductor, presided over WJZ-American's Saturday Symphony program, July 21 and 28.

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THE DANCE: A GYPSY TRAIL TO MANHATTAN; MORE SUMMER DANCE SCHEDULES

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Giovanni Valentino Rozzino came from a family that was somewhat like the brood in You Can't Take It With You. Born in Italy during the last war, he was eleventh of thirteen children, and music and art were part of his childhood. His father was an artisan; his mother was descended from a tribe of Spanish gypsies.

Rozzino remembers those gypsies. He recalls that whenever they had troubles —which appears to have been always— they would go into the garden with their mandolins and "dance their troubles away."

It undoubtedly was due to this gypsy strain that Rozzino owes his present eminence as a flamenco dancer. As a child he constantly frequented a gypsy caravan camped near his house. Among other things he learned to tell fortunes from them, and occasionally startles friends by solemnly auguring their future. From them, also, he learned the native dances, though the thought of dancing professionally never entered his head. During his youth he became, by turns, a sailor in the Royal Italian Navy, an athlete, and a Venetian gondolier!

It was through accident that his talent was diverted to the dance. An American tourist at a festival of folk dancing in Venice "discovered" him, and he was brought to this country to join the Philadelphia Opera Ballet Company. After several seasons there he entered the ballet of the Metropolitan Opera, until a series of events precipitated him into his present career as a Spanish dancer.

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While at the Metropolitan he was disturbed at the ballet sequences in Carmen and tried to de-Russianize the choreography in favor of genuine Spanish dancing. His ideas became something of a *cause célèbre*, and he put them in print in an article entitled On Revitalizing Carmen. Published in the Metropolitan Opera Guild News, it caused a controversy and was thought important enough to be reprinted in Dance magazine. However, the authorities of the opera did not hold the dancer's views, and after an exchange of notes diplomatic relations were severed.

In the meantime he had found a partner and was working on a series of Spanish dances. The New York City Center Opera Company immediately engaged the pair for its Carmen performances. Although he had had no previous experience in Spanish dancing, his inborn feeling, unhampered by ballet traditions, made such a success that he was offered a tour in the opera under Columbia Concerts management. Since then he has been dancing in opera, concert and several New York night clubs. At present he can be seen at El Chico, the Spanish night club, where his Flamenco dancing is acclaimed by a super-critical audience composed largely of Spaniards, who know good native dancing when they see it.

ROZZINO, the Flamenco dancer, in four striking studies by Thomas Bouchard.

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Allers Conducts Ballet Russe Highlights at Stadium

The last day of June brought Massine's Ballet Russe Highlights to the Lewisohn Stadium for the first of its two performances. With a splendid array of soloists—Irina Baronova, André Eglevsky, Yurek Lazowski, Kathryn Lee and Anna Istominia—Massine devised a program of excerpts from ballets and original solos that came close to a dancing school recital.

With the exception of exciting virtuosity on the part of the soloists from time to time, the outstanding feature of the evening must be attributed to the orchestra under the direction of Franz Allers. The musicians responded to the conductor's clear and precise beat, and all were in complete accord with the dancers.

Tudor Bows on Broadway

One of the best things in the now defunct Hollywood Pinafore was Antony Tudor's first venture into a Broadway show. It was a ballet interlude in the second act called Success Story, and had as its ballerina Viola Essen and a large assisting cast. In line with the rest of the show, the ballet was satiric in nature, in many respects more so than Kaufman's libretto. And not only satiric but emotional.

There was, for example, a sequence intended to burlesque a Hollywood love scene. That Tudor did in a way that the audience realized—but not everybody was aware that despite the broad strokes of burlesque there was a brilliant junction of line and mood that truly captured the passion of love. The ballet in its entirety ranked with any on Broadway, and from the standpoint of choreography alone was superior to all.

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Dance News

The Dance Theatre Subscription Series for the season 1945-46 at the Young Men's Hebrew Assn. will present Charles Weidman and Company (Dec. 9); Jose Limon, Beatrice Seckler and Dorothy Bird (Jan. 13); Dudley-Maslow-Bales Dance Trio (Feb. 3); Argentinita and Ensemble (Feb. 17); Martha Graham and Company (Mar. 3); and there will be an unannounced date for the audition winners. One concert is still to be announced. . . . On July 17 and 18 La Meri and her Natya Dancers presented a program of Latin-American dances, and on July 24 and 25 La Meri presented an evening of African Dances and Music by Asadata Dafora and Company. . . . Pearl Primus will make her first cross-country concert tour next season under the exclusive management of Austin Wilder. . . . After several rained-out evenings of Carmen at the Stadium, Arthur Mahoney and Thalia Mara managed to capture top honors with their dancing when the production was finally given. . . .

Ballet Theatre left New York at the end of July to begin a one-week engagement at the War Memorial Opera House in San Francisco, followed by three weeks at the Hollywood Bowl. Among the dancers appearing with the company are Alicia Markova, Anton Dolin, Nana Gollner, André Eglevsky, Nora Kaye, Hugh Laing, Lucia Chase, Rosella Hightower, Paul Petroff, Alicia Alonso, John Kriza, Janet Reed, Dimitri Romanoff, Antony Tudor and Michael Kidd. Antal Dorati, assisted by Mois Zlatin, will have charge of the orchestra. The company will leave Los Angeles the first of September, in order to get back to New York for rehearsals in anticipation of the annual fall season at the "Met."

President Truman and Eugene List Play Piano at "Big 3" Dinner

An informal musicale followed President Truman's dinner to former Prime Minister Churchill and Marshall Stalin at their Potsdam conference on July 19, according to an Associated Press dispatch from Germany. Sgt. Eugene List, pianist, who was among the Americans present, played a Tchaikovsky piece, Chopin's A flat polonaise and three preludes by Shostakovich, upon which Stalin is reported to have jumped up from his chair delightedly, "walked over to the beaming pianist, shook his hands, drank a toast to his health . . . President Truman played Beethoven's Minuet in G at the joint request of Stalin and Churchill as a musical climax to the state dinner."

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Mascagni Dead at 82

As Musical Courier wnet to press, a Rome radio dispatch on Aug. 2 reported the death of Pietro Mascagni at 82. The composer of Cavalleria Rusticana had been seriously ill with bronchitis. A detailed obituary will appear in September.

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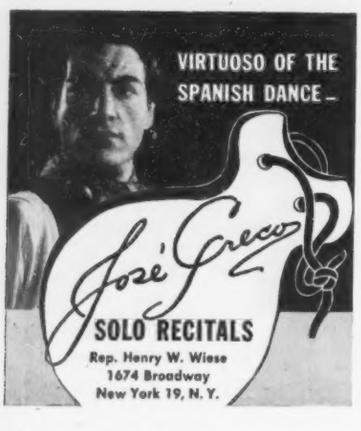

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THE LEGACY OF LESCHETIZKY

By PAUL WITTGENSTEIN

An old proverb says: "The proof of the pudding is in the eating." One might as well say: "The proof of a teacher is his pupils."

How rarely has any teacher since Czerny (who was his own master) formed so many celebrated pupils as my old master Leschetizky! From Essipoff to Paderewski, from Brailowsky to Schnabel and Gabrilowitsch, to name only the most prominent of all.

Through what secret did Leschetizky achieve such remarkable results? The answer is: Leschetizky was an artist and a teacher at the same time.

His musical taste was objectionable? It certainly wasn't the taste of our time. As many musicians nowadays are apt to underrate the so-called romantic composers—Mendelssohn was the first to get his share of underestimation, and Schumann and Chopin have followed—so was Leschetizky decidedly inclined to underrate Bach and Mozart, whereas his whole love was concentrated on Chopin. An excusable mistake, if it is one, for a pianist in whose youth Chopin was new, who ate this exotic fruit from the tree itself!

But no pupil is bound to follow his master's personal taste (as if he wasn't allowed to have his own), and Leschetizky's taste, even if it was somewhat one-sided, in no way impaired his abilities as a teacher. If the method is right, a pianist will certainly be able to adapt it to any new composer, regardless of whether his old master would have liked the composition or not.

LESCHETIZKY AND HIS "MUSICAL GRANDFATHER", BEETHOVEN, from a photograph inscribed to his pupil, Edwin Hughes, and taken in Vienna in 1914.

Intelligence vs. "Inspiration"

Now, it may be that methodical intelligence and artistic inspiration somehow contradict each other. It may be that first rate talents themselves do not need methodical teaching—they, so to say, can be thrown into the water and swim. Or it may be that, at least in most cases, these great talents learned their instrument so early in life—at the same time when they learned to read and write—that they no longer remember what difficulties they had to overcome. Consequently they have no understanding of a pupil's difficulties.

Whatever the reason is, to find these two qualities, methodical intelligence and artistic inspiration, each of them rare, in *one* person, is as rare as an eclipse of sun and moon together.

Ideal Method of Piano Teaching

And yet a pupil would want both. Piano playing should be taught just as methodically, step by step, as, for example, writing. The child learns first a small number of letters; each additional letter enables it to write an additional number of words.

Take another example: nobody would teach Latin by letting the pupil at his first lesson try to translate a classical author. On the contrary, the pupil has to learn one by one all the different declensions and conjugations, and each new difficulty mastered enables the pupil to understand and translate a new kind of sentences. This is exactly how piano-playing should be taught—but rarely is!

A methodical teacher should thus teach the student what can be taught and an artist should inspire him by his own—the artist's—inspired playing. Leschetizky was both, an inspired artist and a methodical teacher; therein consisted his greatness. Therefore, his outstanding position in the pianistic world and his well deserved celebrity. A celebrity which—an almost unique case for a teacher—nearly 30 years after his death, is still living in the memory of the musical world.

Tcherepnine Among Notables Lost by World of Music

NICHOLAS TCHEREPNINE, 72, noted Russian composer, died in Paris on June 28, where he had lived since 1921. Born in St. Petersburg, Tcherepnine studied under Rimsky-Korsakoff at the Conservatory in his native city. After 1901 he was a professor there. His conducting assignments in Russia included the Imperial Opera and Maryinsky Theatre and Belaiev Symphony Orchestra. He headed the Tiflis Conservatory in 1918 and previously toured as conductor with the ballet productions of Diaghileff and others. He edited and completed Moussorgsky's opera The Fair at Sorochinsk, produced in Monte Carlo in 1923 and given at the Metropolitan in 1930. His original works include the ballets, Le Pavilion d'Armide, Narcisse and The Masque of the Red Death, a symphonic poem Narcisse et Echo, a prelude to Rostand's La Princesse Lontaine, a piano concerto, chamber, choral and piano works. His son, Alexandre Tcherepnine, is prominent as a composer.

ERNO RAPEE, 55, composer and conductor, died suddenly of heart disease in his New York home on June 26. He was born in Budapest in 1921, graduated from the Conservatory in that city, and spent a season at the Dresden Opera before coming to New York in 1912. He first played in a New York cafe, then became conductor of a Hungarian Opera Company here. Beginning in 1917, when he became musical director of the Rialto Theatre under the late S. L. Rothafel, he brought symphonic music to many millions in various film theatres, including the Capitol in New York, Fox Theatre in Philadelphia, and the New York Roxy. Abroad he was connected with the UFA Film Company for a time, also appeared as guest with orchestras in various European cities, then returned to become musical director for Warner Bros. and First National Pictures. In 1931 he served in the same capacity for NBC in New York, also as conductor of the Philadelphia Orchestra at Robin Hood Dell. He had been musical director of the Radio City Music Hall Orchestra for the last 12 years, and had introduced works of the standard orchestral and choral repertoire particularly in its Sunday broadcasts. Mr. Rapee presented Mahler's Eighth Symphony in a special Sunday concert at Radio City several years ago, and was rewarded with the Mahler Medal of the American Bruckner Society. In recent years he had toured widely with his Radio City forces and been guest conductor with leading symphony orchestras. His versatility included service during this present war as a volunteer in the U. S. Coast Guard and a teacher of navigation at Hunter College and N. Y. University. He is survived by his widow and two sons, Robert and George.

OSCAR THOMPSON, 57, New York music critic, editor and writer, was found dead in his New York home on July 2. Born in Crawfordsville, Ind., he studied voice and made some public appearances as a singer, then served in the U. S. Army Intelligence Service in World War I. Following newspaper work in the West and in New York, he joined the staff of Musical America in 1919, later becoming editor. He served as music critic on the New York Evening Post from 1929 to 1934, in 1935 with the New York Times music staff, and from 1935 to his death as music critic of the Sun, succeeding W. J. Henderson in 1937 as its chief critic. Mr. Thompson taught classes in music criticism at the Curtis Institute of Music and the New York College of Music. He was chief editor of the International Cyclopedia of Music and Musicians, and had written works on music criticism and enjoyment, a biography of Debussy, and The American Singer, a survey of a century of opera. He is survived by two daughters and two sons, Hugh Thompson, baritone, of the Metropolitan Opera, and Keith Thompson, of NBC.

MILLICENT EADY JAMES, wife of Philip James, American composer, conductor, and head of the Department of Music at New York University, died on July 1, after a short illness. Mrs. James was a native of Melbourne, Cambridgeshire, England, and the daughter of Edmund K. Eady, a Cambridge University Don, and Professor of English in Liverpool University. Mrs. James came to America as a child, and lived principally in Philadelphia and New York.

MRS. HENIOT LEVY, wife of the well-known Chicago pianist and composer, and vice-president of the American Conservatory, died recently in that city. She was the mother of Mrs. Alexander Kipnis.

GRETCHEN DICK, former New York manager and representative for artists, died recently in New York. In later years she was a Christian Science practitioner.

WINFIELD SHEEHAN, film producer, among whose noted pictures were Cavalcade and What Price Glory, died in Hollywood on July 25. He was the husband of Maria Jeritza, soprano.

Salzburg Festival Planned—Walter Invited

Salzburg Festival Director Baron Heinrich Puthone announces that there will be a festival this summer, opening Aug. 12. The orchestra has been "purged of its most conspicuous Nazis, including the director," the Overseas News Agency states. It has been reorganized under the direction of Prof. Josef Messner, organist and director of the Salzburg Cathedral Choir. Bruno Walter has been invited to return and conduct at the festival, Baron Puthone said, as "his return would represent a great symbolic triumph both for us and for all of Europe."

In Los Angeles Mr. Walter said, he had commitments in the United States but later the American Military Government also extended an invitation.

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BALTIMORE SYMPHONY WILL EXTEND SEASON

By GUSTAV KLEMM

BALTIMORE, MD. — Continuing its steady growth, the Baltimore Symphony Orchestra will extend its 1945-46 season to 18 weeks, the longest in its history, it has been announced by R. E. Lee Taylor, president of the Orchestra Association. Mr. Taylor also announced the reengagement of Reginald Stewart as conductor and C. C. Cappel as manager.

There will be 14 Wednesday night concerts, the soloists to include Helen Traubel, Albert Spalding, Gregor Piatigorsky, Isaac Stern, Yehudi Menuhin and others. In addition to 12 Sunday concerts, there will also be five Concerts for Young People, all to be given at the Lyric. As last season, the orchestra, under Stewart, will again appear at the Naval Academy in Annapolis; at Constitution Hall in Washington; and in at least 25 other cities.

Orchestra, Opera and Recital

The Philadelphia Orchestra gave its third annual "extra" concert but without the scheduled services of Helen Traubel, who was forced to cancel on short notice because of illness. The original All-Wagner program was adhered to, however, and Ormandy added the Prelude and Love Death from Tristan and Isolde and excerpts from Die Meistersinger. Six concerts are announced for next season, three of them with soloists: Zino Francescatti, William Kapell and Rudolf Serkin. There will also be an "extra" concert, the soloist to be announced later.

C. C. Cappel concluded his current season's presentation of visiting attractions with a concert at the Lyric by the First Piano Quartet, first brought here two years ago by Mr. Cappel. The quartet, Vladimir Padwa, Adam Garner, Frank Mittler and Edward Edson, played a long program, mostly of familiar favorites.

Peabody Chorus and Opera Appear

The Peabody Conservatory Chorus, conducted by Ifor Jones, gave its twelfth annual concert, the program including a number of rarely heard works by sixteenth and seventeenth century composers. Two of the best of these were a Missa Brevis by Buxtehude and Benediction Avant Le Repas by Claude Le Jeune. The final group was devoted to contemporary composers, all living with the exception of Gustav Holst. Particularly well-received by the audience were the works of two Americans —William Schuman's delightful Holiday Song and Randall Thompson's very fine Alleluia. The chorus of nearly 150 shows the result of Mr. Jones' meticulous training during the comparatively short time they have been under his direction. Some superb effects were achieved and the program, by and large, was highly successful.

The Peabody Conservatory Opera Company presented Mozart's Don Giovanni before an audience that taxed the capacity of the institution's Concert Hall. Directed by Dr. Ernest J. M. Lert, head of the opera department, the production was done in English. The sets were excellent and the entire production reflected great credit on the work done by Dr. Lert, who was responsible for much of the translation. Le Roy F. Evans conducted the small orchestra from the piano. The principals, all students, included Nathan Kramer, Maurice Penn, Lorraine Farnsworth, Olive Harris, Thomas Costaggini, Lillian Scambia and numerous others.

A special recital was given at the Peabody by Ilya Schkolnik, Russian-born violinist who heads the Conservatory's violin department and is also concert master of the Baltimore Symphony Orchestra. His interesting program included works by Bach, Nardini, the Mendelssohn concerto and the brilliant Malaguena Jota Navarra by Sarasate. . . . Frederick Griesinger, post-graduate piano student of the Peabody and a member of the Preparatory Department teaching staff gave a recital in the Conservatory's North Hall, his program consisting of three concertos—the Mozart C minor, the Liszt E flat and the Shostakovitch. Scott Watson was at the second piano.

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Baltimore Orchestra First At Bainbridge Center

Baltimore, Md., June 2, 1945.

To the Musical Courier:

In the May 15th issue of Musical Courier, on page 26, you carry a picture of the National Symphony Orchestra, in the caption of which the following statement occurs, "and the first Symphony Concert ever to be given at the Bainbridge Center."

This statement is incorrect, because on Feb. 2, 1944, the Baltimore Symphony Orchestra played a concert at Bainbridge, and in the same hall where the National Symphony is pictured playing.

Knowing your reputation for accuracy, I am sure you will appreciate my calling your attention to this error.

Cordially yours,
C. C. CAPPEL,
Manager, Baltimore Symphony Orchestra.

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COMPLETE OPERATIC TRAINING

ADELLA PRENTISS HUGHES,
long associated with activities of the Cleveland Orchestra, of which she was founder and manager from 1918 to 1933, and the Musical Arts Association of that city, as secretary from 1915 to 1945, has withdrawn from active participation in both organizations. She will continue as honorary vice-president of the latter organization, a post to which she was appointed in 1941. Thomas L. Sidlo, president of the association, in announcing her resignation, paid tribute to Mrs. Hughes as "an outstanding figure in the musical life of Cleveland for more than a half century," and presented a silver tray on behalf of the association at a reception held in the main foyer of Severance Hall. (Photo by Geoffrey Landesman.)

Cleveland "Pops" Stress Soloists

CLEVELAND, O.—For the seventh season the Summer Pop Concerts under Associate Conductor Rudolph Ringwall are drawing music lovers to the spacious Public Auditorium, transferred for the summer season into a huge would-be garden. There are 16 concerts in all during June and July. After getting off to a slow start, the attendance has reached the impressive figure of 6-7,000 on nights graced by soloists close to the hearts of Clevelanders. The most sensational success was achieved by Cleveland's retiring concertmaster, Tossy Spivakovsky, now launched upon a virtuoso career. Tumultuous welcome delayed his beginning of the Tschaikowsky Concerto; between movements and at the dashing conclusion pandemonium broke loose; the artist responded with the Saint-Saens Rondo Capriccioso as an encore.

Beryl Rubinstein, director of the Institute of Music, gave a brilliant exposition of the Grieg Piano Concerto. He was enthusiastically acclaimed, as is the usual procedure upon his rare appearances, and favored with two encores for piano alone.

Eunice Podis, this year's winner of the National Federation of Music Clubs' $1,000 award, was soloist in the Liszt E flat Concerto, which she performed brilliantly and with proper balance. For the fifth consecutive season this young artist has appeared with the summer orchestra and her steady artistic growth is a source of much pleasure.

The fourth former Clevelander was Donald Dickson, who always delights his audience; he included four arias in his program: Verdi's Don Carlos and Masked Ball; Rossini's Barber of Seville and the Toreador Song from Carmen.

Mr. Ringwall builds interesting programs around his soloists; by no means is the lighter type predominant; we hear Tschaikowsky, Brahms, Mozart, Wagner, Dvorak and other standard composers; in the last group on such program he usually includes music by Gershwin, Gould, Sousa, et al.

Repeating his fine success of last year was Conrad Thibault, acclaimed for sympathetic vocalism; Josephine Antoine, in familiar coloratura numbers, captured her audience completely; a newcomer to these concerts was Vladimir Shavitch, pianist-composer-conductor, heard in Liszt's Concerto Pathetique, originally written for two pianos and rearranged by Mr. Shavitch as an effective piano concerto with a choral finale, sung by the Lutheran a cappella Choir under George Strickling. Hertha Glatz was in superb voice and made fine impression with her luscious contralto.

ROSE H. WIDDER.

Managers Report Orchestral Data

PHILADELPHIA.—Managers of 17 leading symphony orchestras, holding their annual meeting here recently, in the offices of the Philadelphia Orchestra Association, devoted particular discussion to administrative problems, pension plans and the recent decision of the American Society of Composers, Authors and Publishers to place in force a blanket license fee for symphony orchestras for the performance of "serious" compositions.

A composite financial report of 18 major symphony orchestras revealed that, at the end of this season, they faced an operational deficit of $1,730,-950. The gross operating expenses for the 18 orchestras amounted to $5,558,-589. Gross earned income amounted to $3,827,639. The deficit was made up entirely by collections from friends of the organizations, a total of $1,758,502.

The financing income came from the following sources: Contributions, special campaigns, and income from endowment funds. Five of the symphonic units had state, municipal and other grants.

The managers' report showed that the 18 orchestras played 1,479 concerts, exclusive of broadcasts, to attendance of 3,473,628. Fifty-six of the concerts were for war service and pension fund benefits, with attendance of 205,425.

Concert tour performances numbered 362, with total attendance of 831,837.

The 18 orchestras employed 1,513 musicians, of whom 210 were women, as 385 former orchestra men are now in military service.

Harl McDonald, manager of The Philadelphia Orchestra Association, was host.

The orchestra managers attending the meeting were:

C. C. Cappel, Baltimore Symphony; John Bauer, Buffalo Philharmonic Orchestra; George A. Kuyper, Chicago Symphony; J. M. O'Kane, Cincinnati Symphony; Carl J. Vosburgh, Cleveland Orchestra; Howard Harrington, Indianapolis Symphony; Mrs. Ruth O. Seufert, Kansas City Philharmonic; Arthur J. Gaines, Minneapolis Symphony; J. E. Mutch, National Symphony Orchestra of Washington, D. C.; Dean Richardson, Oklahoma State Symphony Society; Wilfred Davis, Philharmonic Orchestra of Los Angeles; Arthur Judson, Philharmonic-Symphony Society of New York; Edward Specter, Pittsburgh Symphony Society; A. M. See, Rochester Civic Music Association; William Zalkin, St. Louis Symphony Orchestra and J. W. Elton, Toronto Symphony Orchestra.

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CINCINNATI Summer Opera Draws Crowds

SALVATORE BACCALONI CONGRATULATES GEORGE SCHICK, left, on the latter's debut as conductor with the Cincinnati Summer Opera recently conducting The Barber of Seville.

By MARJORIE GARRIGUE

CINCINNATI, O.—The Summer Grand Opera season has been luminous with stellar attractions, but the personality of Maestro Fausto Cleva has been the foremost factor in the artistic parade of master music. Dr. Cleva continues to grow both in technic and in conception, and his power of communication is phenomenal.

The trends and tendencies in American audiences may be well exemplified by contrasting Tosca and Romeo and Juliet. The cast of Tosca included Stella Roman, Armand Tokatyan, George Czaplicki, Louis D'Angelo, Wilfred Engelman, Francesco Curci and Mildred Ippolito. The performance was superb, certainly one of the best ever given in Cincinnati. The audience was of good size but far from filling available seats.

On the other hand, the mere announcement that Jeanette MacDonald was to make four appearances with the Cincinnati Summer Opera Company induced a stampede of regular patrons and bobby-socks to the box-office. The four performances were sold out two weeks in advance. On the evening of Miss MacDonald's first Juliet, 3,570 cash customers filed through the Summer Opera turnstile and 700 others jammed against rope and chair barriers. Such is the pulling power of Hollywood fame!

The press, opera fans and Cincinnatians generally still murmur against grand opera in the Zoo under old-fashioned, half sheltered conditions, faded scenery and a miniature chorus; but all acclaim the sustained high level of principal singers, the admirable workmanship of Dr. Cleva's assistants and, above all, the maestro's ability to lift the art of opera to pinnacles of perfection in spite of handicaps.

Let no one suppose that Cincinnati is apathetic to the problem of grand opera. Business organizations have held special meetings on the perplexing question and many blocks of tickets have been bought for employees and veterans on rest-leave at Fort Thomas just across the river. The press has given every support.

Yet the fact remains that grand opera is an expensive and sometimes a precarious business. The difficulties should not and are not being obscured, obliterated or kept under cover in Cincinnati. Perhaps this very acute awareness of the problem and its difficulties indicates the highest promise of opera's continuance in Cincinnati.

Albert Morini Artists Busy in Summer Schedules

Summer is not the slack season at the office of the Albert Morini Artist Management. Anne Brown, soprano, sang on July 3 at the Park Concert in Milwaukee; 20, in Chicago; 23, St. Louis; 26, Detroit. Donald Dickson, baritone, was soloist with the Cleveland Orchestra twice in June, and with the Watergate Symphony in Washington. He sang on July 12 in Chautauqua; 17, in Milwaukee; 20, Chicago; Bloomington, Ill., 23. He opens his fall season on Sept. 28 in Buffalo. Percy Grainger, composer-pianist, has appeared this summer in Washington, Chicago, Redland, Hollywood (at the Bowl under Leopold Stokowski), Michigan City, Tulsa. Leona Flood, violinist, plays in Bloomington, Ill., on Aug. 16. **The Yaysnoff Sisters,** duo composer-pianists, appeared with the Cleveland Orchestra on July 14 in their own arrangement of the Rhapsody in Blue and the Strauss Blue Danube and other works.

Roland Hayes Heard in Europe and in Many States

Among the first New York recitals of the new season will be that of Roland Hayes in Carnegie Hall on Oct. 12. After giving more than 60 recitals in 40 weeks during 1944-45 (from London and Edinburgh to San Francisco and Seattle, and from New Orleans to Toronto), the Negro tenor has already been booked solidly for next fall, according to announcement by his management.

Highlights in his season just closed include flying across the Atlantic in a bomber to be soloist in a U. S. Army-sponsored concert in Albert Hall, London. Later on, when Serge Koussevitzky wanted him as soloist with the Boston Symphony in the first performance of the Gretchaninoff Ecumenical Mass, Hayes was singing in California. Sacrificing several engagements offered en route, he rushed to Boston for these concerts, the second of which was broadcast from coast to coast over the Blue Network. He was obliged to appear twice in Baltimore and St. Louis.

Previn for Radio City

Charles Previn has been appointed musical director of Radio City Music Hall, to succeed the late Erno Rapee. Mr. Previn, born in Brooklyn, N. Y., and a graduate of Cornell University and Ithaca Conservatory, has conducted operettas on Broadway, and was associated at Radio City with Mr. Rapee for a short time in 1933 before going to Hollywood, where he has recently been a musical director of films.

London Opera for Hamburg

John Barbirolli will give a special series of guest performances with the Sadlers Wells Opera Company of London in Hamburg next September for the Allied troops.

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THE CHOIR CORNER:

By LEON CARSON

Speaking of Oratorio

Innovations in terms of new ideas or the abandonment of tradition in composition and performance have made the pages of musical history replete with stories of controversy. Our own day, likewise, is full of complaints against modern contrivances in composition, but more particularly the unlimited freedom with which familiar works are now interpreted. A specific example is the present-day rendition of oratorio.

In the final analysis, it all has to do with "tradition." This term has lost its former potency under pressure of individualistic thinking and excessive *ad libitum* in execution.

Twenty years ago, when in this country more oratorio was sung than now, there existed an *oratorio standard* to which conductors, choirmasters, organists and singers alike conformed in their treatment of text and music. This standard was set by musicians who concentrated on this special phase in the field of sacred repertoire and who received their training in Europe, the place oratorio was born, and then brought the tradition to America. Among the outstanding leaders were such men as Dr. Arthur Mees of New York, Dr. Emil Mollenhauer of Boston and Dean Lutkin of Chicago.

Theirs was a rigid regime of uniform interpretation, guided by an absolute adherence to note values and established interpretations, with certain words always accented, inflexible tempi, traditional phrasing and special attention paid to a definite absence of sentimentality. To meet these exacting requirements, there came into existence a class of artists who were meticulously grounded in the specialized and almost exclusive singing, playing and conducting of oratorio for church and festival—occasionally extending the scope of their endeavors to the concert field.

There is an argument current today that one cannot make a living as an oratorio singer, yet, strangely enough, through the loyal and persistent following of the traditional oratorio ideal, these former artists actually made an excellent living. They also became famous personages, recognized as truly representative of a distinctive art form.

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In recent years a decided change has taken place. Oratorio performance and oratorio singing are again on the increase, but adherence to the standard of the past evidently is not considered necessary; therefore no generally accepted authority governing actual requirements of style exists. A large part of this change is due to many conductors and directors insisting on their own personal and differing ideas of tempi and interpretation. There exists also an undue leniency with the shortcomings of those participating artists who have not made this field a specialty and who frequently do not measure up to the vocal and stylistic demands of the works presented.

Generally speaking, there is grave laxity in the selection of vocalists. The arias and recitatives of oratorio demand vocal line, clarity of diction, breath for long-spun phrases and keen interpretative gifts. Sometimes one wonders whether the oratorio of today is being made over to conform to the ability of the singer, instead of the artist being made to comply strictly with the intent of the music as written by the composer and with its former successful tradition of rendition. Purely as a hypothetical illustration, it is quite understandable that an opera singer (unless originally routined in oratorio) does not easily fit into the picture of a good oratorio performance. If it be the Verdi Requiem, it is safe to assume that he will be singing Verdi but not the Requiem.

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Conductors not fully sensitized to the fineness of the oratorio background never fail to succeed in establishing strange tempo and allowing emotionalism to rear its head. This is not a criticism of singer or conductor but a critical statement of the current lack of basic form standardization. Then again, there is grave doubt that the peculiar devices of some of the present-day text versions are of help to the singer, that they enhance the value of the story or often aid the flow of the music.

This free method of presentation, which in no way compensates for forgotten traditions, increases difficulties of preparation at the source. Although the teacher or coach may be thoroughly schooled in his subject, he cannot proceed with total assurance, because at the same time he is conscious of the great variance of direction with which the young singer will meet in performance. Then young singers cannot always be induced to study and re-study the required technic and form to meet the perfection required for this purpose; for in its present state of diversification, they view a field that appears to be arduous, unromantic and non-lucrative. Hence, the lack of initiative to make this a life-time ambition. Current economic conditions to the contrary, if oratorio was today geared to a specific standard to which every participating artist must be trained to conform, a field of distinguished characteristics would soon exist, through which this same artist could command a rate of income logically commensurate, with the service rendered.

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There is a considerable number of splendid voices singing oratorio today, among which are a few that have been trained in and are still singing according to the old tradition. There are also many sincere, intelligent conductors and directors interested in the beauties of oratorio. The opportunity for a completely stablized, authoritative field of this great art form in America is bright. But, to state the matter dispassionately, without some recognized, uniform and accepted standard of technical and artistic expression no art ever grew to its full stature. Oratorio is no exception.

Certainly a careful joint study of the situation by the country's leading orchestral and choral conductors, choir directors, teachers and coaches—with the possibility of a general agreement between them concerning the re-establishing of a standard for the rendition of oratorio—would not prove too fantastic a problem. Other questions in the musical world are being adjusted in this manner. Why not that of oratorio?

Choir Notes.

It was a joy to listen to the Boys' Sanctuary Choir from Winston-Salem, N. C., at the Collegiate Church of St. Nicholas, New York. A group of 34 little boys were drawn from their main choir of 72 members, to make the trip to New York for this service as well as for radio broadcasts and entertainment in Army and Navy hospitals.

Dr. Robert W. Magin, conductor of this choir, is to be congratulated on the results accomplished with the group over a short period of 2 years. The boys sing with a clear, unusually resonant tone for voices so young, precision and excellent degrees of shading. The Fac Ut Ardeat of Pergolesi was superbly rendered as were other programmed numbers, although the Schubert Ave Maria lost some of its effectiveness through a unison vocal arrangement.

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Fifty years of service as organist in one church make for a long time—in fact, a record. Recently two of these records have come to light—Frederick Byron Hill, organist and choirmaster for fifty years this last April at the First Congregation Church, Meriden, Conn., and James H. Simms, for the same length of time organist and choirmaster of All Saints' Episcopal Church, Omaha, Nebraska. All of which speaks well for these gentlemen and the Church.

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Work on the rebuilding of the famous organ at St. Thomas' Church, New York, has been entrusted to Ernest M. Skinner, the re-designing having been planned by the church organist and choir master, Dr. T. Frederick H. Candlyn. Many pedal, choir, trumpet and clarion changes are to be made, together with a large number of mechanical alterations.

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George W. M. Volkel, M.S.M., organist and choirmaster All Angels' Church, New York, is now playing his 14th summer season as organist of the Chautauqua Institute. His new Benedicite will be sung by the Chautauqua Choir under Walter Howe's direction.

EDOUARD NIES-BERGER,
prominent French-American organist, will join the faculty of the Peabody Conservatory of Music in Baltimore for 1945-46. He goes to Baltimore in time to assist in examining organ scholarship candidates on Sept. 19.

The Liturgy and the Lutheran Church

By DR. HENRY F. SEIBERT
Organist-Choirmaster, Lutheran Church of the Holy Trinity, incl. St. James, New York

The Lutheran Church has a rich musical heritage. Johann Sebastian Bach was a Lutheran and as is well known he officiated at St. Thomas' Church, Leipzig.

The liturgy as prescribed and arranged in the Lutheran books is not binding upon any particular congregation, but for the sake of good order it is recommended that congregations accept the prescribed orders of service. The hymns and music for the liturgy represent many schools of composition. All other music used in the Lutheran service should be comprehensive in character.

The liturgy of the Greek and Roman Catholic Churches is not only sung in a tongue unknown to most of the people but its various parts are sung by priest and choir, and the people remain silent. The Anglican Church (Episcopal) has a liturgy in the practice of which the choir is depended upon for its rendition. The Lutheran church, however, has a Liturgy whose first regard is for the people. For example, in the Episcopal Church, the choir sings the Te Deum, Magnificat, Nunc Dimittis, etc. In the Lutheran Church the congregation sings these canticles, not to elaborate musical settings as arranged for choirs, but to simple chants.

The Reformers who prescribed the Liturgies of the 16th century for Lutheran congregations gave the people services which were revisions of the Services of the Latin Church. The Liturgies were not new and original works. A distinct change, however, was that the Services were now rendered in the language of the people.

The Lutheran Church is the home of the Chorale. About one-third of the hymns sung in the English Lutheran Church are Chorales, and in the German, Norwegian and Swedish churches the percentage is higher. You know, of course, that the Chorale was the predecessor of the modern hymn tune. Johannes Walther, 1496-1570, was the first man to produce a choral or hymn book. It was entitled Sacred Song Book and was published in 1524. Sources of the chorale tunes can be traced to Oriental and Occidental music, the Ambrosian and Gregorian Church tunes of the Middle Ages, and the German folk song of the 12th and 16th centuries, inclusive.

Martin Luther, in arranging his church services, would choose a text to suit a certain melody or would compose a melody to conform to his text. In this manner he reached the hearts of his congregations readily and convincingly. In the 16th century the Oratorio was the outcome of the combination of music and the spoken text.

Lutheran church music should be devotional. It must be worship music. We must differentiate between the sacred and secular. When Lutheran musicians draw upon other denominational sources, they must choose the best

Let us not forget that it is always the spirit of the individual and what he feels in his heart which conduces toward true worship.

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the young conductor from the West Coast who scored a sensational success last year with his first New York performance of Handel's opera "Julius Caesar", will be available for private coaching at his studio 38 W. 73rd St., New York. Telephone ENdicott 2-7743

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New Music For Organ and Choir

Reviewed by Leon Carson

For Organ

SIX CHORALE PRELUDES, by D. Buxtehude (1637); edited, collected and arranged by Seth Bingham. J. Fischer & Bro., N. Y. $1.50.

A small but valuable volume of pre-Bach organ music, carefully selected and arranged from the writings of Buxtehude by a present-day outstanding authority in this field. Te Deum Laudamus is a churchly, dignified prelude in contrapuntal style. The music of the O Lord, to Me, Poor Sinner, simple in style, is warm and tender with expressive feeling. Five of these Choral Preludes are preceded by the original hymn harmonized by Bach. A splendid collection for any organist attempting to enrich his service.

CAPRICE SUR LES GRANDS JEUX, by Louis Nicolas Clérambault (1676-1749); arranged and edited by Joseph Bonnet. J. Fischer & Bro., N. Y. 50c

In general keeping with the Clérambault tradition, this has been skilfully edited by an able French authority in the organ field. It is a happy selection beginning with a moderate *allegro* movement continuing to a *lento* ending, suitable for a cheerful service and with potentialities for recital program.

KARG—ELERT ALBUM: compiled and edited by Robert Leech Bedell: Edward B. Marks Music Corp., N. Y. $1.50 (except Canada).

The 19 numbers chosen from the composer's best works offer selections varied to suit every taste, ranging as they do from the chorale style to that of the organ virtuoso. Ballade, Legend, Invocation and the charming little Cantata Aria are expertly devised, but retain the atmosphere of churchly service. The majority of the compositions are for the concert organist. Consolation, while marked tranquillamente, presents short but amazing chromatic progress. Passacaglia in E flat minor, begins *Grave* with a slow acceleration in a fine *Molto Energico ed Allegro* which has a dazzling *fiortura* close.

HAMMOND AND PIPE ORGAN SERIES—offer 4 new popular arrangements: L'amour Toujours L'amour by Rudolf Friml; Serenade, by Sigmund Romberg; When Day Is Done, by Dr. Robert Katchur; Ah, Sweet Mystery of Life by Victor Herbert. These are arranged effectively, with the orchestral color cleverly retained, by Charles R. Cronham. The first 3 are published by Harms, Inc., N. Y. 60¢. The Herbert number is published by M. Witmark & Sons, N. Y. 60c.

For Male Chorus

OUR PRAYER: by Jacques Wolfe; 4-part chorus men's voices, with piano accompaniment. G. Schirmer, Inc., N. Y. 20¢.

A fine composition in modern style, orchestral in flavor almost demanding the timbre of trumpet, strings, clarinet and harp. The musical phrases are colored by the stately words of A. J. Felton's poem and move to a powerful climactic conclusion on a grand Amen. Also publised in solo form, for medium voice and piano. (50¢.)

IF YE LOVE ME; by Thomas Tallis; arr. for chorus of men's voices by Grover J. Oberle. The H. W. Gray Co., Inc., N. Y. agents for Novello & Co., Ltd., London. 15¢.

This short anthem has been developed in interesting rhythmic fashion. It is designed for a cappella singing.

THE PILOTS' HYMN; Words and music by Maj. H. Beresford Smith, U. S. Army Air Corp. Robbins Music Corp., N. Y. 20¢.

A dramatic harmonization of a straightforward poem. The rhythmic three-two tempo and full chorded accompaniment build steadily to the Allargando close.

Collections

HYMNS OF DIVINE RELIANCE; New poems and music written and composed by Isabel Hicks Gassett. Bruce Humphries, Inc., Boston.

In this collection the hymns are arranged in groups according to their suitability for use by choirs as hymn-anthems, for solo voice, for women's vocal trio, with reference to seasonal or topical service. The verse is in the style of Church and Gospel hymn and while the harmony is simple in form there is originality displayed in the meritorious arrangement and the newness of the word and note material.

LIGHT OF THE LORD; By Emmet Pendleton, Op. 12. Bruce Humphries, Inc., Boston. $1.

A collection of 4 songs with Biblical text—1. The Kingdom of God, 2. Song of Ruth, 3. Christ is Lord, 4. Sing unto the Lord.

Combining scriptural verse from Old and New Testaments, the composer presents a choice of new solo material with contrasting songs such as the plea of the Moabitish Ruth and the exultate of Sing unto the Lord. The songs offer no vocal difficulties, the melodies lying for the most part in a medium range.

SATB

GOD IS MY TRUST (organ accompaniment); by Stanleigh F. Friedman, M. Witmark & Sons, N. Y. 18¢.

A smoothly flowing anthem for quartet with a good opening baritone solo and short solo for alto. The words of the ancient prophet Isaiah are set forth simply with a triplet emphasis in the strong rhythmic line, giving the effect of a call to worship.

SPIRIT OF GOD: Hymn-anthem, for 4-part chorus of mixed voices, organ or piano accompaniment, with incidental soprano or tenor solo; by Jessie D. Lewis, G. Schirmer, Inc., N. Y. 12¢.

A gentle version in three-quarter time of the famous old hymn by the Rev. George Croly. An excellent selection for service on Communion Sunday.

USO LOG

Grace Moore, clad in red gown and chapeau, sang the Marseillaise from the balcony of the Paris Opéra on July 24, with the crowd below joining in. She also was heard in opera arias and One Night of Love. The occasion was the first showing at the Opéra of technicolor documentary films from the U. S. on the Pacific campaigns. Proceeds went to the Red Cross, and programs were sold for some $6 apiece.

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Jascha Heifetz returned to New York on an Army transport on June 29 after completing his third overseas USO tour. He visited Germany and reported that the GI's showed strong pleasure in popular musical selections such as Ave Maria and Flight of the Bumblebee, and at one concert kept him playing for two hours. The tour lasted three months.

•

Lt. Col. Walter Page Brown, formerly associated with Columbia Concerts, has received the Bronze Star Medal at Italian Headquarters of the Army Air Forces Service Command, of which he is chief intelligence officer. The award, made April 13, 1945, was given "for meritorious service in connection with military operations during the period Aug. 1, 1942, to Nov. 8, 1942, in the Algerian-French Morocco Campaign." Lt. Col. Brown has been responsible for two sub sections, history and public relations, in addition to the intelligence section, and for his "historical work" has received various official commendations, including one from General Ira C. Eaker.

NINO MARTINI,
Metropolitan Opera tenor, made a tour under the auspices of USO Camp Shows, entertaining soldiers stationed in Europe. (Photo by J. Abresch.)

Marjorie Lawrence in Europe

Marjorie Lawrence arrived by plane in Luebeck, Germany, on July 10, accompanied by her husband, Dr. Thomas King. The soprano will make a tour of European cities, entertaining British troops. She returns to the United States in late summer.

ROBERT AND HERTA SHILTON rehearsing for Mr. Shilton's recent Treasury Concert over WNYC, with Mme. Shilton at the piano. The baritone also sang on New Voices in Song over CBS. On July 19 he sang Plunkett in Martha with the Cincinnati Summer Opera. Mr. Shilton's fall schedule includes appearances with the Boston Grand Opera on Oct. 5 in Tannhäuser in Newark; and four performances in Boston —in Tannhäuser, Oct. 19; Rigoletto, 22; Traviata, Nov. 1; Trovatore, Nov. 2.

Kurenko for Chicago Festival

Maria Kurenko, Russian soprano, will be soloist on Oct. 19 with the Chicago Symphony Orchestra under Hans Lange at the University of Chicago in a festival of Mozart and Bach music. Mme. Kurenko will sing a motet by Mozart and the Bach Cantata No. 51. On Dec. 3 she will sing in Orchestra Hall on Harry Zelzer's concert series, and, Dec. 14, appear with the Woman's Symphony Orchestra under Jerzy Bojanowsky.

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SILHOUETTES: Artists and Events of Songland

By MARY CRAIG

MAGGIE TEYTE as Mélisande.

Song of the Lark

A ring of reporters and specialty writers, with photographers rushing into every available breach in the circle with flash and ping and "thank-you-s." The focus of attention was an attractive, small personage with cameo-clear features, curly red-gold hair and a brilliant smile. Maggie Teyte had returned after several years of war-work in her native British Isles, to bring to the American concert stage her inimitable artistry in song. She is the first of the European artists to arrive since V-E day and she comes under the aegis of the British Ministry of Information.

Music-lovers are familiar with her achievements, and the honors that have come to her during her career, the most recent being the presentation of the Cross of Lorraine by General de Gaulle as a token of appreciation from the French, of whose songs she has been a foremost interpreter. But it is necessary to see her in action, even though only in an interview, to realize completely the impact of her personality and charm.

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After answering numerous questions concerning war conditions and events, concerning which her replies drew a picture in vivid colors, she spoke briefly on vocal subjects. "I do not remember ever having any problems, vocally speaking," said Miss Teyte, "Health, proper rest and a natural love of singing carried me through."

It must have been an exceptional natural gift, for her voice came to public attention when she was just 12 years old. A year later she was in France studying with Jean de Reszke, and within three years she made debut as Zerlina in Don Giovanni at the Mozart Festival in Paris, with Reynaldo Hahn conducting. Then came the Opéra-Comique and the role of Mélisande, which placed the youthful soprano in the stellar ranks. Covent Garden, tours in America and Australia, and specialization in French repertoire established Miss Teyte firmly as a notable interpreter of song.

"I never had another teacher," she said, "only de Reszke. But I studied Hahn songs with Hahn, Fauré songs with Fauré, and Debussy with Debussy."

About vocal matters she stated emphatically, "I dislike the term 'voice production,' about which people get all mixed up; but I could say a great deal about a method called 'voice preservation.' As an example, beginning early, I have been singing for some thirty years and my voice is just as young as ever."

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Miss Teyte insists that nothing is more thrilling than standing before the public and delivering an excellent performance. "My favorite role is the one I am singing," she continued, "for I was early taught to do always the best possible." But she asserts that once only did she feel complete satisfaction with a performance. It was at a Promenade concert with Sir Henry Wood. She sang an aria from Boheme, required by Sir Henry, and an English song for which she had begged. It didn't matter that the press compared her to their beloved Melba. "It was the feeling I myself had that no one could have done it better."

The worst experience that ever happened to her in performance was at Covent Garden one hot night when she was singing Mme. Butterfly. She opened her mouth to take a deep breath and—in flew a fly. She still gasps at the memory but insists, "I didn't swallow it."

"I like all kinds of songs," the soprano affirmed, "I like to sing Begin the Beguine and Tristesse—based on a Chopin theme. Every real song, whether popular or so-called 'classic,' has a place."

Miss Teyte will be featured as guest soloist on the Telephone Hour, and will then go on a five months' concert tour under the direction of Austin Wilder.

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Grosvenor Pens Brochure

Out in Portland, Oregon, where roses and fine voices grow in abundance, William F. Grosvenor, teacher of singing, has transplanted the art of study, of careful vocalization, of consecration to work, that once flourished in the famed conservatories of Italy.

Maestro Grosvenor has issued a four-page pamphlet in which he states his vocal creed. He briefly answers the questions: "What qualifications must a person have to become a singer?" "There are thousands of beautiful voices, why have they failed?" "When shall I be ready to sing?" There are also short paragraphs about repertoire, song-projection and the serious matter of livelihood. Two pages of the brochure offer interesting examples of exercises for voice development, including syllables, words and breathing directions.

Maestro Grosvenor bases his method "on his personal study and on his international experience as a singer." These seem excellent bases for a consideration of vocal art.

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A Tale of Two Cities

Transportation difficulties hold no terrors for Romano Romani as he shuttles back and forth between his studios in New York City and Baltimore. "But why should I mind?" he asked, "For long years I was always travelling everywhere." In Europe and America, as coach, director and accompanist, he made the grand tour with stars of opera and concert.

He explained that New York is a center to which so many come for instruction that a teacher alert to find voices must maintain a *pièd à terre* here especially when he has a full schedule. But in Baltimore, Romani was able to find living-space for his family, which centers around an adored three-year-old son. Also there is often first contact with young voices destined later for the Metropolitan area. The maestro finds the days at his Vagabond Theatre Studios very pleasant. And to the interest of the work is added the fact that one of his great pupils, Rosa Ponselle, has her home near the Maryland city.

"Rosa now sings for the love of singing," said Romani. "Each week she works with me and her voice is, as ever, glorious." The change from the tension of the city and the agreeable informal musicals at the Ponselle home with interesting guests, musicians of note and music-lovers, who have included young Margaret Truman, bring the maestro back to his work with increased energy.

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"After 35 years in the vocal world, I ought to know the right and wrong of singing," said Romani. "I also may claim to understand the problems. There is so much to be done in training—for instance, every singer should be a musician, able to read music, able to hear musically. But many will not take the necessary time to study. There are thousands of good voices—beautiful voices—both of men and women. Often a father will bring his daughter to me for audition, and nearly always he will ask, 'How long before my daughter can get into the Metropolitan?' My answer is 'Tonight. Just go down to the box-office and buy a ticket.'"

Maestro Romani is hopeful that one day the Government will establish some sort of Youth Institute for music and allied arts. It would be good business, he feels; every little town could have teachers with full studios and at least one month of opera.

LEONORA CORONA,

who is as famous for her beauty as for her lovely voice, has returned from a heavy season of opera and concert bookings. Her 1945-46 appearances will begin in October when she sings Elisabeth in Tannhäuser in Newark. A Canadian tour is listed, and concerts in Washington, Pittsburgh, Baltimore and Buffalo. Miss Corona has been engaged for leading dramatic roles with the Boston Grand Opera Company in Boston, where she will be heard as Isolde.

Voice Forum

"Unnatural" Activities in Singing

We are told that we sing as we speak. However, we do not speak naturally on a high level, therefore a special adjustment must be made to do so when singing the higher tones. In fact it feels very unnatural. The reason is that a counter-tension is produced in the speaking muscles when one ascends the scale, becoming greater as the higher tones are produced. If this is not taken care of there is scooping, slurring, forcing and imperfect diction.

"Breathe naturally" is another admonition. The respiration is eighteen times a minute, but Music is not written in that particular rhythm. So that means that something must be done about retaining the exhalation for the duration of any given phrase whether it be for five or even twenty seconds. It is far from natural to change this regularity of breathing which goes on day and night, awake or asleep. Why does this prove a difficulty? Because the breath

DOROTHEE MANSKI SINGS 300TH TIME AS THE WITCH in Humperdinck's Haensel and Gretel in the Dayton, O., Opera Festival. She is here seen besieged by admirers after the performance. At upper right is cap of policeman trying to hold back the enthusiastic crowds.

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wants to give in too suddenly or too freely at the beginning of the phrase. As a result, there is no support at the end of the phrase, the end tones become feeble, dynamics are lessened, throat constricted, too frequent breaths in a phrase, and a difficulty in taking the breath again.

Naturally we do not hold an emotion very long. Yet when a single tone or a succession of tones requires a certain color or feeling, the form which the emotion needs must be retained for the length of the phrase. This may feel very peculiar but it must be done. This is because the muscles are not accustomed to hold such a position and consequently collapse too soon. It affects the legato and changes the color and quality of the tone.

If these activities are not regarded sufficiently and mastered, they in turn, soner or later, will master you.

EDITH NICHOLS.

Sees Technical Ignorance Ruining Many Good Voices

The present grave decline of the art of singing began in Italy almost a century ago, the rapidity of the decline being most noticeable during the last 60 years. A great school of singing was born in Italy, where it gave inception to and inculcated its traditional glory. It was based on the positive knowledge of the sensations of voice tone which accrued from the ideal workings of the vocal machinery. It developed and employed, from a mechanical standpoint of perfection, that truth of technique which today unfortunately has fallen into a regrettable limbo.

We in the present era are partially cognizant of the "lost art" of singing, the ever-increasing lack of fine singers and the still greater dearth of genuine masters.

The present-day designs (or formulae) for singing have often been established upon ambiguity, insofar as they are derived from purely personal methods, fads and obsessions. These are evolved and promulgated by *soi-disant* teachers who label their methods "old Italian" or *"bel canto."* They foster in their credulous pupils a quick, superficial surface training, often founded upon ignorance. . . . Vocal anomalies have been derived from and accentuated by harmful exercising on purely physical grounds.

The worst of all faults, the *vibrato*, or "wobble," in affiliation with continual singing "in the *masque*" with an exaggeratedly open and closed tone, and a host of other injurious vocal afflictions, reflect the utter lack of any precept of vocal truth or principle of simple technique.

For the sake of brevity, I shall omit further analysis and criticism; but I will add that the general deterioration of the entire *euphoria* of the voice is shown often in the loss of quality, timbre and elasticity. In many instances, these vocal conditions are irremediable on account of the long and erroneous employment of the larynx.

As a unit of the vocal mechanism, the larynx is highly evolved and its performance, when correctly used, is truly wonderful. But true vocal mechanics must obey definite physiological and acoustical rules. The breath, laryngeal mechanism and resonators must be perfectly balanced. In this coalition of the correct working elements of the vocal mechanism, the highest degree of vocal perfection is attained.

MARQUESA HELENE DE FRANCHIMONT PORCELLI.

SCENE FROM CARMEN
as presented by the Columbia Concerts Opera Company at Rutgers University. (Official U. S. Navy Photograph.)

"OPERA – AS YOU LIKE IT"

Rutgers University at New Brunswick, N. J., sponsors a series of concerts and lectures, and recently invited the writer to journey from New York to cover one of them.

His enthusiasm at first, it must be confessed, was moderate, for the inducement was nothing more new and startling than a performance of Carmen, which certainly can be viewed at almost any time without crossing the Hudson and taking a hot 47 minute trip from Penn Station. The knowledge that it was to be sung in English and by "new" singers did little to raise the spirits of one who has become sadly familiar with certain "Anglicized" libretti and inexperienced casts.

However, in this life surprises abound. The curtain hardly had gone up on the Columbia Concerts Opera offering when realization came that Hermann Adler, musical and artistic director, and Leopold Sachse, producer, had here a completely new and convincing conception of the old opera.

The work was given as originally conceived by Bizet—as an *opéra comique* with dialogue; furthermore, dialogue that was vivid and sparkling, embodying a swift dramatic story told in English that sounded, not like a translation, but as if it had been written in that way originally. The audience could understand the sung and spoken word and follow the plot. Probably, when Carmen was eventually stabbed, many knew for the first time why she met this fate! The obvious enjoyment of the 2,000 who made up this audience is a positive indication that hearers like to understand operatic action, rather than watch excited singers run up and down singing incomprehensible lines and keeping all motivation a mystery.

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After one had overcome the shock of understanding what the whole thing was about, one noticed the voices. A new surprise: new voices and youthful singers mostly—yet everyone was thoroughly familiar with score and vocal line, and histrionically well prepared. There was achieved a unity of acting and singing which made it difficult to decide whether one should call the performers "acting singers" or "singing actors." A unifying spirit permeated the whole performance. Donald Dickson, prominent radio and concert singer, as Escamillo, and as Carmen, the Metropolitan's Regina Resnik (who recently sang Fidelio under Bruno Walter), were members of the ensemble. The only old-timer, Karl Laufkoetter (famous Mime of the Metropolitan) sang the small part of Remendado as if it were his greatest role. Micaela was a girl from the chorus of the Broadway production of the Merry Widow. I was told that in many cities toured by Columbia's new Carmen. she had won the laurels. Another girl, whose biggest former assignment had been to sing in the chorus of the Papermill Playhouse, was Frasquita. In this minor role she stole headlines in two of the cities just visited. Ensemble in opera is rare indeed, and a group of young Americans trained in the tradition of opera is even more unusual. This ensemble, with its contagious and unifying spirit, seemed to me a singing exponent of the little theatre movement and a legitimate brother of the Group Theatre of nationwide fame.

Add Surprise Number Three. Instead of the usual dessicated and depleted orchestra of a traveling troupe, this company proved to have one which interpreted Bizet's score in a clear, vigorous and inspired manner. Settings, costumes and lighting supplemented the musical endeavor happily, so that the result achieved was "opera which as intelligible theatre and good musical entertainment can be sold to America at large," to quote from an article of Arthur Judson, the imaginative promoter of this new venture.

Where there is so much light, shadows are inevitable. Some improvements are called for; one feels that they will be ironed out, not only because of wise leadership, but because the whole company is eager to cooperate. I found out afterwards that some of the singers had even foregone more remunerative engagements to stay with this vital enterprise.

•

Richard Wagner said to the first Bayreuth audience: "You have seen what we can do. You have to want it now. And if you want it, you will have an art."

The situation with the new operatic venture is similar. This Carmen production has played in more than 50 cities, including Philadelphia, Detroit, Toronto, St. Louis, New Orleans, Kansas City, Baltimore. Similar productions of Boheme and Barber of Seville are in preparation, and a cross-country tour had been solidly booked for the coming season, when the venture had to be postponed due to transportation difficulties.

The American people "have seen" this new type of opera. And all indications are—"they want it."

H. W. L.

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AUSTRALIA Welcomes MacMillan

SIR ERNEST MacMILLAN
chats with Richard Farrell, 18-year-old Sydney pianist, soloist in the Tchaikovsky Piano Concerto.

By ELIZABETH PLUMMER

SYDNEY, N.S.W.—For the Australian Broadcasting Commission's first Celebrity Orchestral Concert, the Town Hall was completely filled to hear the eminent Canadian conductor, Sir Ernest MacMillan. The program opened with the conductor's transcription of Bach's Prelude in G minor followed by Sibelius' Symphony in D major. Beethoven's Piano Concerto in G major, with Eileen Ralph as soloist was then heard. This brilliant Australian pianist interpreted the work with a true knowledge of the composer, displaying temperament and remarkable technic. Rimsky-Korsakoff's Russian Easter Overture brought to a close a program that was received with a rousing ovation. Sir Ernest was recalled repeatedly, the audience acknowledging the leadership of a master musician.

The second concert was memorable for the outstanding performance by Haydn Beck of Busoni's Violin Concerto in D major. His tone, phrasing, style and interpretative ability were impeccable. The program opened with the Byrd-Jacob Suite from the Fitzwilliam Virginal Book, followed by Delius' Summer Night on the River, both of which were beautifully played. The orchestra, led by the distinguished conductor, gave an example of finest co-ordination in the presentation of Franck's Symphony. At the close the audience, which had voiced appreciation after each item, broke into tremendous applause, recalling Sir Ernest many times.

Each concert was repeated, to allow seating both for the subscribers and those who got seats at the booking window. On Sunday afternoon the distinguished conductor directed a concert for the troops. British, Canadian and Australian men and women of the services attended, and every seat in the Town Hall was occupied.

Sir Ernest also conducted two symphony concerts in Melbourne, both repeated. Richard Farrell, talented 18-year-old pianist made his first appearance in a Celebrity Orchestral Concert.

In Adelaide and Perth, Sir Ernest will conduct two concerts as well. The young soloists who won the recent A.B.C. competitions will make their debut under his baton, Audrey White in Mendelssohn's Piano Concerto in G minor, and Betty Munro George, in Liszt's Piano Concerto in A major. Dorcas McClean, violinist from Melbourne, is scheduled to appear on the Perth program.

In Brisbane, Noel Mewton-Wood, Australian pianist, who has lately returned from abroad, will play Beethoven's Concerto in E flat major. Sir Ernest will also direct a choral program in that city.

To maintain a New South Wales Symphony Orchestra the State Government will provide £20,000 for three years and the City Council will contribute £10,000 for the same period.

A citizen whose name is not yet disclosed has donated £10,000 to found a Chair of Music at the Sydney University. The Chancellor has announced that music will be included in the Arts Course. Musicians and students will benefit, as traveling overseas is nowadays a difficult problem, and there will be more opportunity for a professional career.

American Works Heard

An all-American radio program was heard on 2 F.C. and all regional stations comprising compositions by Copland, Woltman, Jacobi and Dai-Keong Lee's Symphony No. 1 and Golden Gate. Corporal Lee, of the United States Army, is now resident in Sydney and has conducted his own compositions at a Town Hall Concert. He has been chosen to write the music for the Australian film, The Overlanders, which is now being constructed and written by Harry Watts, representative of Ealing Studios, London.

Gershwin's Piano Concerto had its Australian premiere when Marjorie Hesse of the State Conservatorium was soloist with the Sydney Symphony. Leith Stevens, of the Radio Division, United States Office of War Information, provided the photostat copies from which she studied. Still's Afro-American Symphony was included in the all-American program.

LONDON Casals Returns

By HUGH LIVERSIDGE

LONDON.—Benjamin Britten's opera Peter Grimes, performed by the Sadlers Wells Opera Company, caused a sensation. This opera is expressed in an original form and pays scant obeisance to singers as such. In one way this is a pity as the tendency amongst composers of recent years has been to deny singers a chance to give us some glorious singing—that is to say, some singing for its own sake. I would like to see a composer give us an original opera and yet one which was a singing opera. I am convinced that if singing is to come into its own, then opera composers must learn to study their singers like Mozart, Rossini, Bellini, Donizetti and Puccini did.

But with this slight reservation I unhesitatingly commend Benjamin Britten and his librettist Montague Slater for their originality. They have taken as their text a series of selections from Crabbe's poems depicting the life of a Suffolk coastal town in the early 19th century. The crazed fisherman Grimes is a compelling piece of characterization. The subcurrents, the hypocrisy and sadism of the small, hard-working coastal community are powerfully delineated and form excellent material for Benjamin Britten's inventive musical genius. The work has something of the inexorable drama of an ancient Greek tragedy. Peter Grimes is probably the most important new work to be offered to London music lovers this year.

Schönberg Ode in London Bow

The Boosey & Hawkes modern music concerts can generally be relied upon to give us some interesting work. Schönberg's Ode to Napoleon Buonaparte, for piano, strings and speaker, raises many problems. But the simultaneous use of these three factors does not make for artistic coherency. Voice or piano or strings, one at a time, or one as a supplement to the other, would be well enough, but in this instance the effect was one of confusion. It was a case of "How happy could I be with either were t'other dear charmer away." I came away with the feeling that, despite their limitations, the orthodox recitative *stromentato* or *recitativo secco* of Italian opera or the simple German *singspiel* have yet to be equalled.

Casals Returns

British music lovers owe the B.B.C. a debt of gratitude for bringing Casals back to London. At the Albert Hall he was soloist with the B.B.C. Orchestra in concertos by Schumann and Elgar. Both works gave the soloist many opportunities to display his skill, which were readily taken. Features of Casal's playing were a lovely cantante tone, remarkable technique and musical perception. The famous cellist received a great ovation.

Menuhin in Visit

Yehudi Menuhin is becoming a frequent visitor to Britain. In a concert organized by the *Daily Telegraph* to raise funds for St. Mary's Hospital, Paddington, he played three concertos—the Bach E Major, Vieuxtemps' D minor and the Beethoven. In the Bach concerto Menuhin gave us the "pure water of the work" without any anachronistic *portamenti* or over-sensuous emotion. The Vieuxtemps, although rather sorry stuff from a composer's viewpoint, is first rate matter for a violinist to display his command of his instrument, and this the soloist did abundantly. In the Beethoven it was the lyrical qualities which were most happily realized. The Albert Hall was packed to overflowing and, thanks to the *Daily Telegraph* defraying all expenses and to Yehudi Menuhin generously giving his services, £5,000 were given to the hospital.

Myra Hess Aids Holland

Another concert at the same hall was in aid of the Help Holland Council. Dame Myra Hess, accompanied by the new London Orchestra, gave delightful readings of Beethoven's No. 3 concerto and the Grieg A minor. In the latter she gave us lyrical beauty rather than shoddy rhodomontade.

An all Beethoven concert at the same hall was conducted by Fistoulari and was remarkable for his lively reading of Beethoven's fifth symphony.

Eda Kersey Fund Opened

The fund, in memorial, of Britain's well-beloved violinist, Eda Kersey, was originally opened to provide a money prize at the Royal Academy of Music for violin students. As donations now exceed £900 the Committee responsible for the fund have decided to convert the prize into a scholarship at the Academy. The fund was closed at the end of July. A concert took place at the Wigmore Hall on behalf of the fund and had the advantage of Dame Hess as soloist.

Kendall Taylor's Recital

It is not often that British concert-goers are privileged to hear Kendall Taylor in the role of recitalist, owing to his being in great demand as soloist with our leading symphony orchestras. His recital at the Wigmore Hall, London, was, therefore, a gala occasion for the cognoscenti. Busoni's arrangement of the Bach Prelude and Fugue in D was remarkable for its clarity of texture and coherency of musical thought. Beethoven's Sonata in C minor (op. 111) was a study in dynamic power. Chopin pieces were sheer enchantment. The last movement of John Ireland's fine Sonata in E minor was a *tour de force*. The composer came on to the platform to take his share of the extended and enthusiastic applause. Four preludes by Theodore Holland, President of the Royal Philharmonic Society, were most happy and none the worse for being modelled on orthodox lines. The recital confirmed all of us in our opinion that Kendall Taylor is now in the forefront of international pianists. He has "come on" tremendously in the last two years. To a superb technique he adds the quality of a cultivated musical mind. He has the ability to see a work in its entirety. Everything is a coherent whole, expressed in terms of compelling power or poetic lays as the occasion demands.

(*Continued on page 26*)

London to Have a New Resident Opera Company

London is to have its own resident opera company for the first time since 1914, it was announced in the British capital. Boosey & Hawkes, who are sponsoring the new venture, have taken a 10-year lease on Covent Garden. Co-operating with Boosey & Hawkes are Harold Holt, British entrepreneur, and David Webster, former manager of the Liverpool Philharmonic, who will be general manager and artistic director. Although the new company is a commercial enterprise, it was indicated that some Government support might be obtained through the Committee for the Encouragement of Music and Arts, set up by the British treasury.

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Roosevelt College of Chicago Offers "Invitation to Learning"

MADI BACON

By MADI BACON,
Dean of the Department of Music

CHICAGO.—A new school opens its doors here on Sept. 24. Founded by a group of open-minded, forward-looking citizens, and with a seasoned faculty of men and women who seek to cultivate a spirit of inquiry, Roosevelt College will welcome the student to the enjoyment and comradeship as well as to the labor needed for intellectual freedom.

The young men and women who will build a democratic society in the future must have the patience that is required to master the arts and sciences. And they must have faith in intelligence, which is ultimately faith in their fellow men and faith in themselves. To all young people who have this patience and this faith, Roosevelt College offers educational opportunities on equal terms. The cost in money is low. The cost in effort will be the price of each student's progress.

Located in Chicago's downtown area, the college offers a wide choice of subjects for amateur and professional people in the day and evening school classes. Arts, science, commerce, and music degrees are awarded to qualified students.

School of Music a Feature

The School of Music has selected 14,000 square feet of space in unusually attractive quarters on Wabash Avenue between Adams and Jackson, including the entire ninth floor and penthouse of a loop building. Plans drawn up are providing for the latest needs of a completely self-contained professional school including a recital hall, band room, dance studios with dressing rooms equipped with showers, and extensive practice rooms.

Small classes and close teacher-pupil relationships are conducive to creative musical results. Chamber music evenings with symphony orchestra members, informal "Lieder Abende" under Dr. Oswald Jonas' guidance, open rehearsals of the orchestra with student soloists directed by Nicolai Malko, and choral groups led by Dean Bacon unite the individual efforts of both students and faculty and make it possible to participate in the performance of great music literature outside of the soloist's field. Classes in modern dance and choreography directed by Sybil Shearer will be held in the penthouse.

Faculty Guidance Plan

A faculty of thirty artists and teachers works in close co-operation to advise and guide all types of music students to achieve their potential abilities and to make full use of the facilities of the college, together with the great opportunities offered by the City of Chicago.

Although the school is new in name, it is old in experience. The major portion of the faculty and student body has worked together under the former YMCA College sponsorship. Pioneering in the field of college administration, the school is controlled by a board of directors comprising both faculty members and representatives of the community at large.

If the democratic principle is to function successfully in our government, let us prove its effectiveness in our educational system—the training ground for our future leaders.

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Torsten Ralf Engaged by "Met"

Torsten Ralf, Swedish tenor, has been engaged by the Metropolitan Opera for the coming season, it was announced by the opera management on July 25. The thirty-year-old singer will be the first new European artist engaged since the war. Mr. Ralf studied at the Stockholm Royal Academy. He has sung widely in Europe, at Covent Garden, Vienna, Prague, Zurich and elsewhere on the Continent. His roles include Tannhäuser, Siegfried, Tristan, Lohengrin, Otello, Rhadames and others.

•

Cathleen Chambers, soprano, and Alfred di Biase, tenor, pupils of Millicent Frances Kleckner, will sing in USO units. Miss Chambers has left for Europe.

RICHARD CZERWONKY
recently directed the second concert of the Chicago Philharmonic Orchestra in a coast-to-coast broadcast over WGN. He has been engaged to conduct two more concerts over the same network this fall.

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CHICAGO SCHOOLS PROSPER

By ELSA BOROWSKI

CHICAGO.—Partly because of its situation in the Middle West and partly because of its artistic standards, which steadily have risen during the last eighty years, Chicago has long been well known as a flourishing centre of music education, drawing students from all parts of the country and sometimes even from abroad.

Conservatories and schools of music have come and gone since the two oldest, now existing, opened their doors—the Chicago Conservatory, which was founded by Robert Goldbeck in 1862, and the Chicago Musical College which Dr. Florenz Ziegfeld established in 1867. The former has had many changes of ownership in the course of its existence, besides merging with the Columbia School of Music and the Bush Conservatory. Its present managing director is Loro Gooch and Chicago's well known choral director, accompanist and teacher Edgar Nelson is president. It is of interest to note that during the seventy-eight years of vigorous life enjoyed by the Chicago Musical College, not even the great fire of 1871, which destroyed the College rooms, library and other properties, could succeed in interrupting its chartered course for more than a few weeks. Three presidents have succeeded Dr. Ziegfeld—Felix Borowski, Herbert Witherspoon and Rudolph Ganz, the present incumbent.

The year 1886 witnessed the birth of another still flourishing school. The founder of the American Conservatory, John J. Hattstaedt, came to Chicago in 1875 as a teacher of piano at the Chicago Musical College. Eleven years later, he organized his own conservatory, assisted by Adolph Weidig and Karleton Hackett. From modest beginnings it has grown into one of the largest music schools in the country, with a strong faculty and a wide enrollment of students. John R. Hattstaedt succeeded his father as president.

Other Schools and Universities

William H. Sherwood, distinguished American pianist, who concertized extensively in this country during the 'seventies and 'eighties, settled in Chicago in 1889, where he headed the piano department of the Chicago Conservatory. Eight years later he withdrew to establish the Sherwood Piano School, now known as the Sherwood Music School.

The Chicago School of Music, headed by Peter Zukovsky, musical director, and Michael J. Frankel, managing director, is of fairly recent origin, having been founded only seven years ago. Its patronage is confined almost entirely to the intermediate class of students, all busily engaged in learning instruments which they may play in high school orchestras and bands. There is a large student body, 80% of which is enrolled in the wind and string departments. This indicates an unusual breadth of scope that is healthy, indeed.

Three universities—Northwestern (Evanston) and De Paul, which include applied music in their curriculum, and the University of Chicago, which offers courses in the theory of music—give vigorous competition in the educational field. Evoking considerable interest is an announcement of the opening of the Roosevelt College in September, described elsewhere in this issue. This will include a music department, headed by Madi Bacon, dean, and should prove a valuable contribution to the city's cultural growth.

There have been—and are—of course, a number of smaller institutions of music and scores of private studios which turn out well trained talent. And last but not least should be mentioned the results attained by the Civic Orchestra of Chicago. Founded twenty-six years ago by Dr. Frederick Stock as a training school for orchestral musicians, it has signally accomplished its purpose, as it has supplied orchestral players highly trained and sufficiently seasoned to occupy chairs in all the leading orchestras of this country.

Grant Park Concerts Begin

The Grant Park Symphony Orchestra, vastly improved over previous years, began an eight week season at the Band Shell, under the direction of Nicolai Malko. With professional musicians drawn from a number of the leading symphony orchestras, including that of Chicago, the superiority of performance was apparent at once, and during the first three weeks has steadily matured. Playing three concerts a week to many thousands of people, who foregather on the lake front, the orchestra supplies programs that are diversified by soloists of national reputation, with a generous supply of local talent, chosen by audition. The season got underway with a brilliantly conceived and executed performance of Shostakovitch's First Symphony. Malko, it may be noted, gave the work its premiere in Leningrad in 1926. The other highlight of the first concert was gifted Patricia Travers, violinist, who gave an authoritative account of Bruch's G minor Concerto.

WINNERS CHOSEN FOR GRANT PARK SERIES
in the auditions conducted over several months by Walter L. Larsen, manager of the concerts. All will be soloists with the Grant Park Symphony Orchestra, conducted during the summer by Dr. Nicolai Malko. Left to right, Dr. Malko, permanent conductor of the orchestra; Sydney Weiss, violinist; Beatrice Eppinelle, pianist; Winifred Heckman, contralto; Carol Smith, contralto; Dorothy Staiger, soprano; La Julia Rhea, Negro soprano; (front, seated at piano) Lydia Smutny, pianist; (standing beside her) André Aerne, boy soprano. (Photo, Chicago Park District.)

Percy Grainger appeared, on the next two occasions, as pianist and composer-conductor, evoking great enthusiasm from the multitude of listeners by the spirit and gusto with which he approached Morton Gould's Concertette, the brilliance of the Hungarian Fantasie by Liszt, and the charm and poesy of Grieg's Concerto. There were innumerable encores, and although the orchestra did not acquit itself entirely without fault when Grainger took up the baton to conduct Molly on the Shore, Colonial Song, and Shepherd's Hey, the infectious quality of the music and the fascinations of its scoring delighted the audience. Malko contributed a well rehearsed symphony by Haydn—the Oxford—but the Overture to the Marriage of Figaro was paced with little sparkle or vivacity.

Vocal Soloists Score

Singers had their innings at the next four week day concerts—Suzanne Fisher, substituting at the eleventh hour for Vivian Della Chiesa, was heard in Il est bon, Il est doux from Massent's Herodiade as her principal and most effective offering; Regina Resnik, who sang Wagner's Liebestod with penetrating understanding and richly colored tonal quality; Selma Kaye, whose superbly proportioned voice lent magnificence to Verdi's Ritorno Vincitor and Wagner's Dich Theure Halle; and Eleanor Steber, who brought to Haydn's air, With Verdure Clad, to Bachelet's Chère Nuit, and Gounod's valse arietta, Je veux vivre, the delights of cultivated vocalism, beguiling quality and style. Malko and the orchestra gave an expressive reading among other things to two movements of Dvorak's New World Symphony, a finely integrated performance of Beethoven's Egmont Overture and a transparently clear projection of Bizet's early Symphony.

Sunday nights serve to introduce the local soloists sifted from the auditions. The first to appear were Fritz Segal, an uncommonly talented and competent violinist, who played Wieniawski's D minor Concerto, and Winifred Heckman, a young mezzo-contralto, who essayed O mio Fernando from Donizetti's Don Fatale and the Seguidilla from Carmen with aplomb, confident style and a voice of considerable promise. The next pair to appear were La Julia Rhea, Negro soprano, who had achieved a considerable success in Aida a few seasons ago and who was heard on this occasion in Bellini's enormously difficult Casta Diva, from Norma; and Lydia Smutny, pianist, whose performance of two movements of MacDowell's D minor Concerto disclosed a fleet technique, rhythmic verve and a happy admixture of talent and eager enthusiasm for playing the piano.

Massine's Ballet Russe Highlights

Harry Zelzer presented Leonide Massine's Ballet Russe Highlights to three sold-out houses at Orchestra Hall. This company, which comprises Massine, Irina Baranova, Rosella Hightower, Kathryn Lee, Anna Istomina, Andre Eglevsky, Yurek Lazowski, with Franz Allers, as musical director, introduced a number of new divertissements with choreography by Massine, besides bits from well known ballets. Although Orchestra Hall is not equipped to provide expert lighting and other facilities to make stage performance entirely satisfactory, enthusiasm ran high and many people were turned away. Some of the excerpts were more successful than others, (in Les Sylphides, for example, the lack of corps de ballet was sorely felt), and certain of the divertissements were more strikingly effective. But there was plenty of good dancing, and a newcomer, Kathryn Lee, gave more than ordinary prom-

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Mu Phi Epsilon Events

The annual meeting of the National Council of Mu Phi Epsilon, national music sorority, was held at the Drake Hotel. Reports from chapters and national committee chairmen disclosed large participation in war activities, including Red Cross work, music in hospitals, programs for USO units and cooperation in many war loan drives. Plans were made for furthering the purposes and activities of the Professional Panhellenic Association. Members visited the Mu Phi Epsilon Music School at Gad's Hill Center, the national project of the sorority, to note the excellent work done in private and class lessons and classes in music appreciation.

Linda Marlow Engaged by Boston Grand Opera Co.

Linda Marlow, soprano, who has made many appearances with the La Scala Opera in Milan, as well as in this country, has been engaged for a series of guest performances with the Boston Grand Opera Co. in a number of Eastern cities including Boston, Baltimore, Washington and Hartford. She will appear in Butterfly, Rigoletto, Faust, Traviata and Carmen (as Micaela).

Dr. Frank Van Dusen Active

Dr. Frank Van Dusen, organist and one of Chicago's most successful teachers, whose class comprises students from all parts of the country, and who has a waiting list throughout the year, will resume teaching at the American Conservatory, Chicago, and at Elmhurst College, in September. An important feature of the Van Dusen studio activities is the bi-weekly meeting of the Van Dusen Organ Club of more than 100 members. Students, faculty and guest organists are heard in recitals and lectures. Last season the club sponsored Kimball Hall recitals by Dr. Edward Eigenschenk, well known organist, and Sara Hammerschmidt, winner of the 1945 organ contest of the Society of American Musicians—the latter under the management of Bertha Ott.

Woman's Symphony to Give Series

The Woman's Symphony Orchestra, Jerzy Bojanowski, conductor, announces a series of three concerts to take place at Orchestra Hall during the first half of the coming season. Soloists engaged are George Czaplicki, baritone, Rudolf Firkusny, pianist, and Maria Kurenko, soprano.

N. Y. School of Radio Technique Opens Chicago Branch

A branch of the New York School of Radio Technique in Radio City recently has been opened in the Cable Piano Co. Building. Pursuing the original policy of the school, instructors have been chosen from the personnel of Network Radio Stations so that students may learn from those who are actively engaged in radio. The school has a long record of graduates who are on the staffs of radio stations throughout the country, from the smaller independent stations to the key networks in New York.

Rose Lyon Du Moulin Pupils Heard

At the close of the season Rose Lyon Du Moulin presented her pupils in a highly successful piano recital at the Literary Club, Fine Arts Building. A diversified program was offered by Arlyn Miner, David Maher, Diane Dolejsi, Sheila Rose Sentman, Diane Goodman, Toby Nevis, Barbara Mostovoy, Riki Pruskauer, Barbara Cotler, Marena Skibo, Elaine Lowenberg, Eleanor Kennedy, Joyce Nevis, Robert Lamm and Bud Hibben. Rose Lyon Du Moulin, who is one of Chicago's more gifted pianists, has been engaged for two recitals in October—at the Johanna Lodge and the Women's Aid. During the summer, the amusing skit—Rival Operatic Prima Donnas—which had provoked such hilarity at the Arts Club, was performed twice at the Evanston Music Festival, at the International Gardens Music Festival, at Michigan City, and at the Music Festival at Moline, Ill., with Lola Fletcher and Marie Sidenius Zendt, sopranos, and Rose Lyon Du Moulin participating.

WINIFRED HECKMAN,

mezzo-contralto, artist-student of Ada Paggi, made her debut with the Grant Park Symphony Orchestra under Nicolai Malko in July. The singer was heard in O Mio Fernando from La Favorita, followed by the Seguidilla from Carmen as an encore.

Robert Macdonald's Busy Schedule

Robert Macdonald, whose expert accompaniments are always much in demand, is the official accompanist of the Grant Park Summer Concerts. Last season he attained something like a record, playing 78 concerts throughout the country, in some of which he appeared as soloist as well as accompanist.

Edwin Kemp Presents Artist-Student

Edwin Kemp presented Eleanor Seefeldt, contralto, in a song recital at the Literary Club. Miss Seefeldt came through with flying colors in a taxing program which included works by Peri, Bach, Handel, Beethoven, Rossi, Schumann and a group of American composers. She was particularly to be commended in Schumann's Frauenliebe und Leben which demands imaginative insight and subtle projection of mood.

Magnavox Plans Immediate Reconversion

The advertising manager of the Magnavox Co., Mr. Del Wakeman, announces that available advertising space will continue to be used to further development of general public interest in good music. They have commissioned four painters—Boris Chaliapin, Walter Richards, Harry Anderson and John Osler—to do a series of portraits of great men of music and a second series depicting events in the lives of great composers. The expanded facilities of Magnavox, augmented by military requirements, insures an immediate civilian production of radio-phonographs, Illustravox, etc. directly the war is finished.

Erma Rounds Studio Notes

Erma Rounds, director of the Opera Repertoire Guild and teacher of voice and piano, presented a number of students throughout the past season in public recital. The following pupils were heard at the Literary Club—Eleanor Anderson, Constance Dolecky, Lorraine Grabowski, Eva Krons, Marion Dingle, Joan Urban, Wilmette Kraft, Rose Schneider, Besse Sherrill, Sylvia Tross, and Shirley Fender. Joan Urban, 10 year old soprano, gave an earlier recital at the Fine Arts Building and later was soloist at the Town Club. Eleanor Anderson, soprano, with Marion Dingle, accompanist, also appeared at the Town Club and sang for the Mothers and Daughters banquet given by the Northern Lights Club of the Northern Trust Co. at the Bismarck Hotel.

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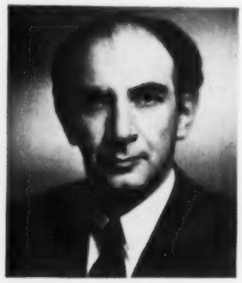

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LOS ANGELES: Bowl Opens under Stokowski

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

One of the largest Hollywood Bowl opening crowds gathered for the inauguration of the 24th season of Symphonies Under the Stars on July 10. Leopold Stokowski conducted the orchestra, which he selected from the local Philharmonic and studio musicians, many being former members of that ensemble.

Best item of the program was the Love Music from Wagner's Tristan and Isolde, where the conductor's emotionalism could and did run full riot. The opening Bach C minor Pasaacaglia and Fugue was ragged in spots. Stokowski's concept of the Tchaikovsky Pathétique Symphony burgeoned with licenses and sentimentality.

Sensation of the opening week was the appearance of Florence Alba, who substituted at the last moment for Helen Traubel, July 12. In this difficult spot, young Miss Alba won her auditors at once with an aria from Sossini's Semiramide and received a second ovation after Ritorna Vincitor from Verdi's Aida. Her voice proved warm, of appealing timbre, and secure of intonation. Though it actually was her public debut, her stage poise was admirable. Lacking time for orchestral rehearsal, both arias and an encore were given to the capable piano accompaniments of Mario Silva.

Otto Klemperer conducted the orchestra in a clean and effective reading of Mendelssohn's Italian Symphony, his own transcription of Bach's Bist du bei mir, Handel's Water Music and three excerpts from Berlioz's Damnation of Faust.

A hastily-arranged Gershwin program on July 14 proved a mixed blessing, though it drew a capacity audience. Victor Young's conducting was efficient in the Second Prelude, a medley and the accompaniments. Florence George showed a lovely soprano and John Shafer an excellent baritone in excerpts from Porgy and Bess. Duo-piano popular items were done by Theodore Saidenberg and Edward Rebner, the latter also providing choreographic effects on the piano bench. Eugenie Baird sang two songs in night club manner and the Rhapsody in Blue was given by Carmen Cavallaro, who turned out to be a man.

Grainger in Grieg Concerto

After an absence of several years, Percy Grainger returned to give an appealing reading of the Grieg Piano Concerto on July 18. Stokowski conducted and proved very much better than at the opening. He offered Mendelssohn's Ruy Blas Overture, a Bach Toccata and Fugue in D minor, Grainger's cheerful Molly on the Shore and Debussy's Afternoon of a Faun.

A novelty was an informal second half, with Stokowski announcing the selections and asking the auditors to join in singing Foster's My Old Kentucky Home, which they did with gusto. George Antheil's Heroes of Today proved forceful, strident music, firmly marching. Also included were Victor Herbert's graceful Air de Ballet and Tchaikovsky's Humoresque and Solitude.

Bakaleinikoff and Munsel

A particularly enjoyable program, July 19, was under the skilled baton of Constantin Bakaleinikoff, with Patrice Munsel as soprano soloist. Bakaleinikoff handled the orchestra with masterly finesse, achieving fine balance and interpretative fluency. He made a lovely effect with the premiere of Roy Webb's tone poem, The Enchanted Cottage, written for performance *in toto* in that film and proving a romantic work of considerable charm. Max Rabinowitsch interpreted the piano solo.

Bakaleinikoff maintained a fine fervor in Liszt's Les Préludes and gave dramatic emphasis to Mussorgsky's Night on Bald Mountain and Glinka's Russian and Ludmilla Overture. Miss Munsel displayed admirable technique and vocal appeal in the Shadow Song from Meyerbeer's Dinorah; Ah, fors' è lui from Verdi's La Traviata and items of Mozart, Bishop and Rimsky-Korsakov.

New Ice-Capades

The Ice-Capades of 1946 were previewed in the Pan-Pacific Auditorium, and proved another artistic triumph to the credit of Producer John H. Harris, Choreographers Chester Hale and Rosemarie Stewart, Musical Director Jerome Mayhall and their efficient corps of assistants.

An actual ballet scene was the lovely interpretation of Romeo and Juliet, complete with balcony, by graceful Mary Bohland and sturdy Don Condon, to the Tchaikovsky music. So, too, was a new and charming version of Scheherezade, starring attractive Donna Atwood, wherein Mayhall added to the original Rimsky-Korsakov music the same composer's Song of India and Hymn to the Sun. This version has a happy ending.

Mayhall's adroit score for the ice extravaganza also included the Brahms Lullaby, the serene Arensky Waltz from the two-piano Suite, his own Fantasy on a Gärtner Waltz, and a polished instrumentation that enhanced even the less serious items of the score.

Civic Opera in Rose Marie

The Los Angeles Civic Light Opera season closed with another of Edwin Lester's brilliant productions, Rose Marie. As usual, the staging was exceptionally attractive, to the credit of Robert Ross and Adrian Awan. The dances and ballets by Aida Broadbent were stunning, especially the Totem Tom-Tom and the ballroom scene ballet.

Vocal honors were easily captured by robust-voiced Walter Cassell, and the notably fine dancing of Clarissa brought down the house. Irene Manning was in the title role. Comedy was provided by Collette Lyons and Eddie Foy, Jr. Edward Ward conducted skillfully.

Hollywood Jottings

The Santa Monica Civic Symphony Orchestra has been formed in that seaside city under the auspices of the Santa Monica Civic Music Guild, headed by Mmes. Cecil Frankel and Leiland Atherton Irish, both long identified with the Los Angeles Philharmonic and Hollywood Bowl organizations. Rehearsals have started under the baton of Jacques Rachmilovich, Russian conductor and pianist, who plans the first concert for early in October.

Hortense Love, Negro soprano, will begin her Fall tour with a concert in Embassy Auditorium, Los Angeles, on Sept. 12, under the auspices of the Assistance League of the Outdoor Life and Health Assn. Proceeds will be for the benefit of a tubercular home operated by the Association.

Helena Lewyn, well known pianist, who was soloist in the Hollywood Bowl some years ago, was at the first piano in the Vivaldi-Bach Four-Piano Concerto in the Bowl on July 31. The other pianists were Dorothy Eustic, Margaretha Lohman and Risite Vi-An Chang.

Paul Lamkoff, one of the leading resident contemporary composers, will conduct a concert of his own works at the Philharmonic Auditorium in November. He has resigned from Warner Bros. Studio in order to devote all his time in preparation for the event. Lamkoff plans to use the Philharmonic Orchestra, and his program will consist of three symponies that bespeak a virtual history of civilization. St. Paul on the Road to Damascus is a narrative of Biblical times and prepares the way for a work called Destiny, which depicts musically the great struggle of Eastern European peoples against feudalism and towards democracy. The Spirit of America, which will close the program, is a symphony in one movement—an exposition of the greatness of America in terms of the polyglot strains of which it is compounded.

Ferde Grofé, composer-conductor, has been signed by Universal to write and conduct an original symphony and concerto for the screen version of the Rachel Fields' novel Time Out of Mind.

•

Casting has been announced for the world premiere of Song Without Words, light opera based on the life of Tchaikovsky, produced and staged by Theodore Bachenheimer, opening in the Philharmonic Auditorium here, Aug. 20. The book is by Frederick Jackson, lyrics by Ferman Brown, music adaptation and conducting by Franz Steininger, costume designs by Alvin Colt, scenery by Harry Dworkin, and choreography by Anton Dolin. Leading lady is Margit Bokor, well known in grand opera, with Broadway star James Newel playing the principal male part. Leonore Ray is the soubrette, and Della Lind will create the role of Princess Dalgoruke. The cast includes Kay Baker, Max Willens, and Monroe Manning. Prima Ballerina Mia Slavenska and Ivan Kirov, solo dancer of Oklahoma, head the ballet. The operetta will proceed to San Francisco in September and then to Broadway.

The Youth Symphony Orchestra of the Pacific Northwest, under the direction of Francis Aranyi, concluded its third season with a concert at the Moore Theatre in Seattle. David S. Tobias has given the Youth Symphony Orchestra the use of his summer estate for five years in order to establish the Pacific Northwest Music Camp, which opens Aug. 12.

Two American compositions premiered by violinist Louis Kaufman at New York recitals, have had the distinction to be issued since by the Society for the Publication of American Music. They are the Sonatina by Cpl. Gail Kubik, and the Sonatina by Charles Jones.

LEONA FLOOD,
violinist, takes time out for relaxation. She is preparing for a season which begins on Oct. 9 and includes appearances at the University of Minnesota, Minneapolis; Nashville; St. Joseph, Mo.; Amarillo, Tex. (orchestra); San Angelo, Tex.; Indianapolis; Warren, O.; Amherst, Mass.; Kalamazoo; Indiana, Pa.; New Concord, O.; Kutztown, Pa.; New Wilmington, Pa., and other cities.

PORTLAND

PORTLAND, ORE.—Recent weeks brought many interesting programs to music lovers here. Under the auspices of the Record Shop, Phil Hart, manager, the San Francisco Ballet gave a colorful performance of three ballets at the Auditorium, with choreography by William Christensen, a former Portlander.

Jose Iturbi appeared at the Auditorium, as did Gladys Swarthout, both under Ellison-White management. Katherine Dunham, dancer and actress, with her all-Negro troupe in Tropical Revue, was featured in two performances at the Auditorium under the same sponsorship. Capacity audiences were on hand for all of these events.

Reed College presented John Jacob Niles, American singer and authority on folk music, at the Civic Theatre. Mr. Niles built the dulcimers with which he

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provided the accompaniment for his songs.

Mrs. Fred L. Olson, voice teacher, and Olgo Ruff Carter, teacher of piano, presented a number of their students at the Woman's Club. There was much excellent talent in evidence. Mrs. Carter was the accompanist.

The final concert of the 21st anniversary season was given by the Portland Junior Symphony orchestra at the Auditorium, Jacques Gershkovitch conducting. Margaret Say, concertmaster of the orchestra, played the Bruch Concerto in G minor, and won an ovation. Conductor Gershkovitch and his musicians were much applauded for their work in the orchestral numbers. In the morning a part of the program was given at the young people's concert, David Campbell again serving as commentator.

At the annual spring concert by the Apollo Club of Portland, in the Shrine Auditorium, Margaret Zimmerman, soprano, displayed pure diction, good musicianship, and personality in opera arias and songs. Margaret Notz Steinmetz was an able accompanist. Under Albert E. Jones, the chorus sang several groups with success.

An event of interest was the recital by two well-known local pianists, Ella C. Jesse and Henri Arcand, at the Art Museum. They played concertos by three modern composers, Ravel, Poulenc and Savino, with power and depth of musical understanding.

Louis Kaufman, violinist, included two Oregon cities in his concert tour this spring, giving recitals at La Grande and Baker. Mr. Kaufman was accompanied by his wife, Annette Kaufman, also a brilliant pianist and talented musician. A great number of music lovers filled the auditorium for both events. Many encores were requested, to which the artists generously responded.

The Oregon Federation of Music Clubs, Marjorie Trotter, president, held its annual benefit tea at the attractive home of Grace Kern, with Mrs. Fred A. Kribs, chairman. Barbara Schulz, talented coloratura soprano and winner of the state young artists' contest, gave an interesting program accompanied by her teacher, Alice Bogardus. A painting of Minnie Hauk, early American prima donna, presented to the Federation by the late H. C. Wortman, Portland merchant, was unveiled.

National Music Week was observed in Portland by church choirs, radio programs, and with many concerts at the Art Museum. An event which attracted a large audience to the Museum was the recital of Maxine Schumacher, Portland dramatic soprano, ably assisted by Henri Arcand at the piano. The Moore String ensemble also presented several groups. The program by the Oregon Music Teachers Guild, at the Portland Woman's Club, featured Kathleen Duthie, dramatic soprano, in a recital, with Mildred W. Faith at the piano. Piano solos were presented by Eulah Mitchel Carroll, and a string ensemble, directed by Elsie Lewis, president of the Guild, also contributed to this program.

The Hobby Symphony, a group of business men musicians, conducted by Bert Harris, gave a splendid program at Oswego, as their contribution to Music Week.

ERNA E. HOEFS.

Robin Hood Dell Events Applauded

PHILADELPHIA.—The Robin Hood Dell season has been very successful to date. Much credit for this goes to Dimitri Mitropoulos who is serving as artistic director and principal conductor, the first time in the history of the Fairmount Park series that one person has held this position.

The season opened after cancelations because of rain the two previous nights. Mr. Mitropoulos conducted his arrangement of the Bach Fantasia and Fugue in G Minor with precision and strong coloring. Ravel's Rhapsody Espagnol and the Brahms' First Symphony were done with authority and imagination. Dorothy Maynor was the soloist in Air de Lia, Adieu de L'Hotesse Arabe, and Depuis le jour. Her voice, full and rich, carried well. Miss Maynor has an appreciation for balance of tone which is sometimes lacking with a soloist and orchestra.

The first of the regular Thursday night "Pop" concerts had Sigmund Romberg as conductor. After the William Tell Overture, played to the accompaniment of distant thunder and lighting, Mr. Romberg gave Strauss' Tales from the Vienna Woods and the French National March. Victoria Schools, youthful soprano, sang Verdi's Ah, fors' è lui from Traviata and followed with Alice Blue Gown from Irene. At this point the storm broke and the program was not completed.

Marjorie Tyre, first harpist of the Dell ensemble, was the soloist in Ravel's Introduction and Allegro for Harp and Orchestra, played with brilliant tone.

Extremes of Weather

Andre Kostelanetz conducted a concert with Eleanor Steber as soloist. Miss Steber sang Verdi's dramatic Ernani, involami from Ernani with agility and clear tone and Chère Nuit of Bachelet. The high point of the evening was Ravel's Daphnis and Chloe Suite No. 2, in which Mr. Kostelanetz excels. The Kabalevsky Symphony No. 2 was given an energetic performance.

A good-sized, enthusiastic crowd was on hand to hear the General Platoff Don Cossacks directed by Nicholas Kostrukoff. Excellent balance and precision were in evidence in the liturgical music, military songs and folk music that the Cossacks sang. Particularly well received was Knipper's realistic Song of the Plains. The first half of the program was devoted to orchestral music.

Samuel Mayes, the orchestra's first cellist, was the next soloist. Mr. Mayes gave a clean delicate performance of the Boccherini Concerto.

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Tourel in South America

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, left on July 8 for a tour of South America, accompanied by her personal representative, Friede F. Rothe. She will give two recitals in San Juan, Porto Rico, on July 11 and 12; three recitals in Caracas and two in Trinidad, and two appearances for service personnel. She will sing in Rio de Janeiro in five different recital programs and appear at the Teatro Municipal in Mignon, Carmen, Norma, The Barber of Seville and as Marina in Boris Godounoff. Before returning to New York on Oct. 1 she also will give recitals in Buenos Aires, Santiago de Chile and Lima, Peru.

Chautauqua Season Includes Opera and Noted Soloists

CHAUTAUQUA, N. Y.—Chautauqua Institution opened its 72nd summer program on July 1. Music features of the season include concerts by the Chautauqua Symphony, Franco Autori, conductor; and by the Mischakoff String Quartet; choral music; recitals; and productions by the Chautauqua Opera of Lucia di Lammermoor, Carmen, Barber of Seville, Traviata, The Bat, Pinafore and Cox and Box. Among soloists with the orchestra are James Friskin, Paul Wittgenstein, Webster Aitken, Harrison Potter, Grace Castagnetta, Egon Petri, Arthur Balsam, Mildred Waldman, Mischa Mischakoff, Joseph Fuchs, Patricia Travers, Ariana Bronstein, Georges Miquelle, Evan Evans, Andrew McKinley, Jean Carlton, Hugh Thompson, Susanne Fisher, Paula Lenchner, the Columbus Boys Choir. Principal opera roles will be sung by Josephine Antoine, Jean Carlton, Pauline Pierce, Jean Browning, Hugh Thompson, Donald Dame, Gean Greenwell, Andrew McKinley, Annette Burford. Recitalists are Josephine Antoine, Donald Dickson, Egon Petri, Grace Castagnetta. George William Volkel gives organ recitals.

Giannini Visits Honolulu

Dusolina Giannini is giving a series of concerts in Honolulu, several of them exclusively for the men of the services.

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LONDON

(*Continued from page* 20)

The Decca Record Company has signed up the National Symphony Orchestra of London exclusively and already some of the first records are to hand. Fistoulari's reading of Schubert's "Unfinished" Symphony has much to commend it. He gives us a poetic yet spacious reading of the first movement. His deliberate tempo in it is all to the good from a recording viewpoint. In the opening bars of the movement, wartime record surface noise, due to inferior materials, is in evidence, but not so pronounced as in some other cases. The second movement is quite a happy affair, but the recording is not too satisfactory towards the end.

Dr. Unger gives us a lyrical reading of Mendelssohn's "Fingals Cave" Overture with a nice eye for the dramatic side, too. But the last part of the last side is by no means entirely satisfactory. Some passages are not too clear. This is partly the fault of the recording, partly the fault of the conductor, but very largely the fault of wartime conditions. For during a space of a bare three hours Dr. Unger had to rehearse and record not only this overture but also Mendelssohn's Athalia Overture. Fingal's Cave suffered from being hackneyed with the National Symphony Orchestra players whereas the Athalia overture was, virtually, an unknown work to them.

Unger Continues Series

Dr. Unger opened a London Philharmonic Orchestra concert at the Coliseum with a neat and polished reading of Weber's Oberon Overture which stressed its lyrical qualities. Dr. Unger's reading of Tchaikovsky's Francesca da Rimini was a distinct disappointment. Usually Dr. Unger's conducting of Tchaikovsky holds a thrill, but on this occasion it was merely an invitation. If the London Philharmonic Orchestra are acquainted with the story of Francesca da Rimini they gave little evidence of it. The first violins played with a smooth chamber orchestra tone which was the very essence of well bred restraint. The overture sounded like Goldilocks of the Nursery rather than Francesca of Rimini. Where were the music's turbulence, its poignant heartbreak, its sobbing anguish, its superb vulgarity, in this salon rendition? After all, one cannot play Tchaikovsky's music as if it were Debussy's L'Après-Midi.

In Dvorak's Fourth Symphony things were much better and Dr. Unger found his true form. Here was music-making of a very high order. It was a pleasure, to a professional musician like myself, to sit back and revel in such artistry. The audience applauded enthusiastically, but I wonder how many of them realized just what an epicurean musical feast it had been offered.

Barbirolli's Activities

John Barbirolli's Manchester concerts, with the Hallé Orchestra, have proved successful beyond all expectation. The Albert Hall, Manchester, subscription series was completely sold out within ten hours of the opening of the booking in September and the Belle Vue series, not subscription, has been drawing regular houses of 6,000. Barbirolli has also conducted massed brass bands and was amazed at their musicianship, flexibility, and virtuosity. Mrs. Barbirolli (Evelyn Rothwell) is also active in the concert world. Her arm, broken in Brussels while on an ENSA tour, has completely healed and she has been soloist in Gordon Jacob's Oboe Concerto with the Hallé on many occasions. Fred Grinke, British solo violinist, told me that he had played at concerts with Mrs. Barbirolli and confirmed the general impression of her very high qualities as an oboe player.

Weldon Gives New Work

George Weldon conducted the London Philharmonic at the Albert Hall and gave a performance of A Threnody for a Soldier Killed in Action, by Michael Hemings and Anthony Collins. The work is dedicated to John Barbirolli and published by Keith Prowse, London. This work has caught the public fancy and has been frequently performed by Barbirolli and the Hallé and other leading British orchestras.

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I See That

The Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, in entering upon its 69th season, announces the reengagement of Olga Samaroff, Allison R. Drake, Boris Koutzen, Vincent Persichetti, Clyde Dengler, Edna Phillips, and Elsa Hilger. Two new faculty members are Marion A. Bradley, contralto, and Gabrielle Hunt, soprano.

The Mascagni Opera Guild will present Cavalleria Rusticana and Pagliacci on Aug. 5 at the Community Center, followed by L'Elisir D'Amore on Aug. 12. Un Ballo in Maschera was performed on July 22.

Lillian Evanti, soprano, sang on July 20 at the Methodist Tabernacle, Front, Oak Bluffs, Mass., before 5,000.

Ralph Leopold recently gave in New York two lecture-recitals on Die Meistersinger, followed by two on Tristan and Isolde and two on Parsifal, adding by request one recital on Lohengrin. In each program Mr. Leopold played all of the motives, as well as many of his transcriptions for piano of outstanding excerpts from these scores.

Louis Kaufman was violin soloist on the first "mail call" overseas broadcast to be completely filmed by the Navy. The broadcast took place on July 18, and the other soloists were Bing Crosby, Johnny Mercer, Marilyn Maxwell and Don Wilson.

Pupils of William Krevit gave a piano recital on June 23 at the Neighborhood Club, Brooklyn.

Margaret Matzenauer is holding a master class at the New England Conservatory of Music from June 27 to Aug. 7. The class is in the art of singing, style and interpretation, with coaching in opera and concert, with special emphasis upon Lieder and the vocal arias of J. S. Bach.

The Prague Philharmonic Orchestra has resumed activities under the baton of Rafael Kubelik, son of the late violin virtuoso, Jan Kubelik.

Franco Autori on July 14 began his second season as musical director and conductor of the Chautauqua Symphony Orchestra. Other summer engagements for Mr. Autori have been conducting the Toronto Philharmonic Orchestra and the Altoona Civic Orchestra. He also has given lectures in New York, Buffalo and at Chautauqua.

Carl Tollefsen was unanimously elected president for the fourth year of the Brooklyn Music Teachers Guild.

Jacques Singer, conductor, has his honorable discharge from the Army after three years of service. He rose from private to warrant officer, participated in the Bataan campaign and conducted the first concert on Corregidor after its liberation.

Lillian Evanti's song, Forward March to Victory, was broadcast over NBC on the Army Hour of July 15.

Felice and Charles Haubiel entertained on July 24 at the Haubiel Studios in honor of Gizi Szanto, pianist, and Frances Alcorn, soprano.

Charlotte Boerner recently appeared in 16 concerts for the war benefit.

Joseph Fuchs, violinist, appeared with the Cleveland Orchestra in that Ohio City on July 25. He was also soloist at New York's Lewisohn Stadium on July 31.

Biruta Ramoska, soprano, was soloist with the New York Philharmonic at the Lewisohn Stadium on July 25 and 26 in the Beethoven Ninth Symphony under Fabien Sevitzky. On July 11 she was heard with the Detroit Symphony; 29, over the CBS network on New Voices in Song. In August she will sing the title role in Rosalinda at Chautauqua, N. Y., and later is to appear with the Buffalo Philharmonic.

Helen and Robert Thomas have completed a musical score, based on The Legend of Sleepy Hollow by Washington Irving.

Princeton University has bestowed upon Robert Casadesus the title of Honorary Lecturer.

The Associated Music Teachers League held a luncheon at the Great Northern Hotel to celebrate its 20th anniversary.

Harold Bauer, William Bergsma, Alberte Chiaffarelli and Paul Creston have been elected to membership in ASCAP.

Viktor Fuchs, vocal coach, is teaching four days a week this summer at his New York studio. He states he canceled his scheduled season in Hollywood to remain in New York because of his commitments to pupi's here.

Lily Pons sang three performances of Lucia in Mexico before going to New Mexico for a vacation.

Rose Bampton has gone to California to study with Lotte Lehmann at Santa Barbara.

T. Ulrica Liggitt of the Pressly Memorial Institute, American Mission, Assiut, Egypt, presented two programs of piano music, assisted by her pupils and artist friends. Both recitals were of American music; one all-MacDowell.

Artist-pupils of Luigi Giuffrida are scheduled for many appearances in 1945-46.

Jess Walters, baritone, makes an extensive concert tour from coast to coast with the National Operatic Quartet. He will also appear with the New Orleans Opera, at the Oakland Opera Festival, in the Brahms Requiem with the Altoona Vesper Choir; in the fall he will tour with Charles L. Wagner's Opera Company, taking the title role in Rigoletto.

Helena Bliss is featured in Song of Norway, which is having a long run on Broadway.

Kenneth Schon, tenor, recently engaged by the Metropolitan Opera, has returned from opera appearances in Mexico City.

Carol Brice, Negro contralto, will be soloist with the New Haven Symphony Orchestra on Aug. 8.

Webster Aitken, pianist, made his first appearance as guest soloist with the Chautauqua Symphony orchestra on July 20, Franco Autori conducting, in Beethoven's Emperor concerto.

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DISCS

The output of records this month assumes the proportions of a Gershwin festival. One of the reasons for the releases was a tie-in with the motion picture Rhapsody in Blue, which was assumed by many of its beholders to be a biography of the composer. Unfortunately, in the month's releases, there were two duplications. Instead of presenting some of the unfamiliar works, such as an album of Of Thee I Sing, or some of the fine songs, Victor and Columbia both saw fit to release a symphonic version of Porgy and Bess and the inevitable Rhapsody in Blue. Columbia also released a good performance of An American in Paris, which was needed. Not necessary were the regrettable arrangements of Porgy and Bess, which utterly distort the musical idea Gershwin was trying to get across.

At this late date there is no point in reopening the old issue of Gershwin's worth as a composer. For better or worse, he now is part of the American musical scheme. In his own field he was unsurpassable, and we hope that some vocal and choral discs truly representative of his worth will eventually find their way into the market.

Five Gershwin Sets for August

GERSHWIN: An American in Paris; played by the Philharmonic-Symphony of New York, conducted by Artur Rodzinski. Columbia set MX-246, 2 12-inch discs, $2.50.

Despite what many Gershwin enthusiasts say, this is not one of his more significant works. Not until the composition is a quarter through does the genuine Gershwin speak; up to then the music is a *mélange* of many composers and influences. With the arrival of the blues we are on firmer ground. That particular theme was one of the composer's finest conceptions. It is long-phrased and melodious, ranking in appeal with anything he ever wrote. Rodzinski lavishes generous treatment on the score. Without being unduly sentimental, his presentation is opulent and full-blooded.

GERSHWIN: Rhapsody in Blue; and Preludes Nos. 2 and 3; played by Oscar Levant with the Philadelphia Orchestra conducted by Eugene Ormandy. Columbia set MX-251, 2 12-inch discs, $2.50.

GERSHWIN: Rhapsody in Blue; and Strike up the Band; played by Jesus Maria Sanroma with the Boston "Pops" Orchestra conducted by Arthur Fiedler. Victor SP-3, 2 12-inch discs, $2.25.

The Victor version is its old M-358, which dates back to 1937. Columbia's version boasts more brilliant recording which is marred in place by a bad rattle. Interpretatively, neither pianist has the last word on the Rhapsody in Blue. Sanroma is musicianly and has a good technique but plays in a rather "straight" fashion. His is a fine performance not in the best Gershwin tradition. Levant's playing is more scintillating, but from the standpoint of mechanics he smears many passages and he is not always in perfect sympathy with the orchestra. On the whole Levant has the edge, mostly by virtue of superior recording.

GERSHWIN: Porgy and Bess (A Symphonic Picture for Orchestra by Russell Bennett); played by the Indianapolis Symphony Orchestra, directed by Fabien Sevitzky. Victor set DM 999, 3 12-inch discs, $3.50.

GERSHWIN: Porgy and Bess (A Symphonic Picture arranged by Robert Russell Bennett); played by the Pittsburgh Symphony Orchestra, directed by Fritz Reiner. Columbia set MM 572, 3 12-inch discs, $3.50.

Presumably the Russell Bennett of the Victor version and Columbia's Robert Russell Bennett are the same person, even though the arrangements differ considerably. The Victor set is more of a standard concert hall presentation while the other is jazzier and more colorful. Both, however, are bad. Bad because the elaborate orchestral introductions and linking passages mean nothing away from the stage and make the music hollow and pompous. Since both companies decided to release a Porgy, why didn't one at least adhere to the original and give us a realistic vocal performance? Here, we have lots of orchestral technique and swirling strings à la Kostelanetz that simply do not add up, or, if they do, amount to nothing more than cinematic background-effect music. In place of Gershwin's insight and feeling for the folk flavor there is nothing but pretentious bad taste.

Of the two sets, Reiner's is the best. His tempos are better selected and his pacing has more spirit than the stodgier Sevitzky presentation. Both recordings are good but the Columbia set has a tendency toward fuzziness in loud passages that may or may not wear away after repeated playings.

Symphonic and Vocal

MOUSSORGSKY: Scenes from Boris Godounov; sung by Ezio Pinza, bass, and chorus of the Metropolitan Opera, with orchestra conducted by Emil Cooper. Columbia set MM-563, 5 12-inch discs, $5.50.

An embarrassement of riches, considering Victor's release of the same work with Kipnis. Most of the selections are duplicated, though there are a few differences; and the Victor set is sung throughout in Russian, whereas the present one is in Italian. It all boils down to this: the Kipnis version is truer to the original and the Pinza version boasts a better voice. Therefore, from the standpoint of sheer singing this set is preferable. Others will prefer the better all-around musicianship and feeling for the original obtained in the Victor version. The recording in both is excellent, though some of the choruses here could possess better definition.

TCHAIKOVSKY: Mozartiana; played by the Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Columbia set MX-248, 2 12-inch discs, $2.50.

The above composition has always seemed amorphous to this reviewer. All authorities are decided upon the fact that Tchaikovsky did little to the Mozart music used here, beside a certain amount of reorchestration. Why not, then, Mozart-Tchaikovsky instead of plain Tchaikovsky? And as a sober matter of record the music itself, except for one section in minor, is not particularly distinguished for Mozart. However, it is well played and recorded; and since it is a first addition to any domestic catalogue, it is worth owning if only for the sake of completeness.

DEBUSSY: Nuages and Fêtes from Nocturnes; played by the Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set MX-247, 2 12-inch discs, $2.50.

Debussy's Nocturnes have not lacked recordings. Besides several single discs of Nuages and Fêtes, both catalogues list complete versions. The present set is purely orchestral and does not include Sirènes with its female chorus. As such it does not supersede the Columbia Inghelbrecht version, which is complete. This version, naturally, is much better recorded and at a higher level. However the first two sides are a bit fuzzy and do not match the best recent orchestral examples. Ormandy gives a straightforward interpretation.

VILLA-LOBOS: Serêstas (Brazilian Serenades); sung by Jennie Tourel, mezzo-soprano, with orchestra conducted by the composer. Columbia set X-249, 2 12-inch discs, $2.50.

It will be a mistake to regard this set purely as Brazilian local color, for there is much solid music in it also. The first disc is striking in mood and melody; Villa-Lobos is too fine a musician to resort solely to the claptrap that other musicians pass off as native music. As a matter of fact, there is a French flavor throughout the serenades, strongly shown in pieces like Na Paz do Outono (Serêsta No. 6), though hardly noticeable in Cançao do Carreiro (No. 8). Since the composer is at the helm in this recording it is to be assumed that Miss Tourel's performance is authoritative. In this, her first appearance for Columbia, she shows excellent musicianship and an attractive, dark-colored voice.

New Piano Sets by Horowitz and Rubinstein

CZERNY: Variations on the aria La Ricordanza; TCHAIKOVSKY: Dumka, Op. 59; SAINT-SAËNS: Danse Macabre; played by Vladimir Horowitz, pianist. Victor set No. DM 1001, 3 12-inch discs, $3.50.

None of the three selections that Horowitz plays is of much musical worth, even though the pianist's fleet fingers do what can be done with them. Of the three, the Saint-Saëns-Liszt-Horowitz (an imposing array, that) is most exciting; it, at least, has the virtue of some transcendental technical values. The Czerny selection is weak and faded, nor has the Tchaikovsky much to recommend it. The recording is superior and the discs have smooth surfaces.

DEBUSSY: Soirée dans Grenade; Jardins sous la pluie; Reflêts dans l'eau; Hommage à Rameau; Poissons d'or; La plus que lente (Valse); played by Artur Rubinstein, pianist. Victor set No. M-998, 3 12-inch discs, $3.50.

Rubinstein's athletic, healthy style does not make him an ideal Debussy interpreter. His performances here are just a bit square; everything is in place but there could be more of the perfume and incense that these popular selections require. As he plays, some of the magic is missing. Rubinstein, though, is a highly dependable artist, and plays with unfailing good taste and perfectly limpid security. The recording is fine, and since the album brings together some of Debussy's best piano music, it is decidedly worth having.

CHOPIN: Polonaise in A flat, Op. 53; played by José Iturbi, pianist. Victor 12-inch disc 11-8848, $1.

One of Chopin's strongest works, it cannot be said that Iturbi here captures its force. He plays neatly but utterly without sweep and grandeur. The recording, too, is inadequate and rattles heavily in loud passages.

Vocal and Pops

RELIGIOUS SONGS: Abide with Me (William Monk); Nearer, My God, to Thee (Lowell Mason); The Holy City (Stephen Adams); Agnus Dei (Bizet); O Lord Most Holy (Franck); Battle Hymn of the Republic (William Steffe); sung by Jeanette MacDonald, with Victor Chorus and Orchestra conducted by Maximillian Pilzer. Victor set M-996, 3 10-inch discs, $2.75.

Miss MacDonald sings the music as it ought to be sung, the recording is good, and her admirers undoubtedly will be fully satisfied.

RODGERS: June is Bustin' Out All Over; If I Loved You (from Carousel); sung by Nan Merriman, mezzo-soprano and Thomas L. Thomas, baritone; accompanied by Al Goodman and orchestra. Victor 10-inch disc No. 10-1174, 75c.

HELENE ARTHUR,
soprano, recently appeared in the title role of Countess Maritza at the Chicago Civic Opera Theatre. Miss Arthur has also appeared in featured roles of Rosalinda, Merry Widow, Chocolate Soldier, and My Maryland. (Photo by Bruno of Hollywood, N. Y.)

RODGERS: What's the Use of Wond'rin; You'll Never Walk Alone (from Carousel); performed by artists mentioned above. Victor 10-inch disc No. 10-1175, 75c.

These discs mark Nan Merriman's debut on Victor records. Although these tunes from Carousel are destined for a wide sale, the music is hardly worthy of the talents of Miss Merriman or Mr. Thomas.

KERN: You Are Love (from Show Boat); and BERLIN: Always, sung by Grace Moore and the Victor Orchestra conducted by Maximillian Pilzer. Victor 10-inch disc 10-1171, 75c.

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SIGMA ALPHA IOTA OFFICIALS
study plans for fraternity's International Music Fund. Left to right, Mrs. Walter Hutton, Annelle Chandler and Gertrude Evans.

SIGMA ALPHA IOTA ADDS TO NATIONAL PLANNING BODY

Sigma Alpha Iota for the second time in its history enlarged the official planning body of the fraternity for its annual meeting this year to include members of the national executive board, province presidents, and national directors and committee chairmen. This officers' conference met at The Drake Hotel in Chicago recently to formulate plans for the coming fraternity year.

Of primary importance were plans for further promotion of the International Music Fund, Sigma Alpha Iota's alumnae project for assistance in world rehabilitation, which is currently being carried out through aid to the hospitalized armed forces both here and abroad. This activity is under the guidance of Gertrude Evans, chairman of the National Alumnae Projects Committee.

Working with Miss Evans in the development of the International Music Fund is Annelle Chandler, newly elected national first vice-president, who directs alumnae activities of the fraternity. Miss Chandler has formerly served as an associate editor of Sigma Alpha Iota's fraternity magazine, Pan Pipes, and more recently as president of one of the southern provinces.

Serving with Miss Evans and Miss Chandler on the National Alumnae Projects Committee are Mrs. D. D. Rasco, Santa Monica, Calif., Julia Fuqua Ober, Norfolk, Va.; Mrs. Oliver Saunders, Chicago; Mrs. Morris Dunn Jackson, New York, and the national president and national treasurer.

American Music Aided

Attention was given to the continued emphasis of contemporary American music through performance by fraternity members, as well as to a program of expansion in the development of the Sigma Alpha Iota Composers Bureau.

Both of these phases of fraternity activity are included in the national objectives for the coming year adopted by the executive board, which is composed of the following national officers of the fraternity: Kathleen Davison, Des Moines, Ia.; Annelle Chandler, Tulsa, Okla.; Isabel Bryan, Atlanta, Ga.; Mildred Sale, Dallas; Edna Geimer, Los Angeles; Gladys Wilson, Minneapolis; Edna Hutton, Des Moines, and Elizabeth Campbell, Ann Arbor, Mich.

Schools of instruction were held under the guidance of national officers for the nine province presidents—Marjorie Weghorst, Dundee, Mich.; Wilna Moffett, Decatur, Ill.; Mildred Vloedman, Blue Island, Ill.; Christine Springston, San Diego, Calif.; Olive Barker, Cedar Falls, Ia.; Dorothy Hamilton, Oklahoma City; Mildred Bergstrom, North Braddock, Pa.; Kathryn Nolan, Denver, and Wilhelmene Greene, Atlanta.

Participating in round table discussions and attending schools of instruction with the province presidents were the following national directors and committee chairmen: Gertrude Evans, chairman, International Music Fund; Lena Morgan, associate editor of Pan Pipes; Helen Sholl, director of honors; Sue Herbrecht, director of the magazine agency; Blanche Kendall, national program counselor; Alma Blegen, counselor of by-laws; Helen Roberts, member of the finance committee; Esther Gilliland, director of music service in hospitals; and Marguerite Kelly, director of the Composers' Bureau.

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DETROIT

By AUGUST MAEKELBERGHE

DETROIT.—The Detroit Symphony Society has opened a series of summer concerts at the University of Detroit Stadium. Jeanette MacDonald, Paul Whiteman and Dinah Shore are among the guest artists to appear. The series of eight concerts began on June 20. Valter Poole, assistant conductor of the Detroit Symphony, conducts. Audiences have been enthusiastic.

Henry Reichhold, president of the board of directors of the Detroit Symphony, announces "no deficit" again this year, a repetition of last year's unique feat. "Our expenditures were enormous," says Mr. Reichhold. "Considering that we maintained the largest orchestra anywhere, that our list of soloists was the most distinguished of any similar group, the board of directors feels that our financial showing is of double significance."

The post-symphony season has included light operas, productions showing all symptoms of topping receipts of 1944, which cleared around $50,000. Current productions include Pink Lady with Lucille Manners and No, No, Nanette, with Marylin Nowell, 19-year-old Southern singer.

An outstanding event was the chamber music festival under management of Vivian Gilpin Robison at the Detroit Institute of Arts. The first concert presented Joseph Gingold, violinist, Georges Miquelle, cellist, and Mischa Kottler, pianist; the second, Emily Mutter Adams, violinist, Karl Haas, pianist, Walter Blumenau, violinist, and Jacob Becker, cellist, in works including first performanace of Alan Schulman's Suite for Violin and Piano based on American folksongs. The festival was closed by the Pro Arte String Quartet in a Schubert, Prokofieff and Beethoven program.

The Detroit Oratorio Society presented the Bach B Minor Mass at Scottish Rite Cathedral of Masonic Temple. Arthur Gnau conducted in fine style, ably supported by Rose Delmar, Celeste Cole, Avery Crew, Hardin Van Deursen, vocal soloists, and Evelyn Gurvitch, harpsichord, and Ole Foersch, organ. Members of the Detroit Symphony augmented the ensemble.

Jean Love in N. Y. Recital

Jean Love, charming young soprano from Australia, was heard in a delightful song recital at the Junior League, recently. Her program held Schubert and Schumann lieder, unusual Australian, Hebridean and ancient Scottish airs, a splendid New Zealand number and a fine group of American songs by Sydney King Russell.

Miss Love adds to her blonde loveliness and excellent stage poise a lyric-spinto voice of great beauty with a notable soaring quality in the upper range. She has also the faculty of arousing audience enthusiasm and approval.

James Quillian accompanied Miss Love for the major part of her numbers; his own setting of Ca' the Ewes to the Knowes being one of the most outstanding of the folk-tune selections. Mr. Russell came to the stage as accompanist for his compositions, one of which, Harbor Night (first performance), was the recent winner of the Kimball Award. Both Mr. Quillian and Mr. Russell were assets to a brilliant evening of song. M. C.

Winifred Merrill in Radio and Concert Hearings

Winifred Merrill, violinist, broadcast on WHAS, Louisville. Another recent appearance for Miss Merrill was a joint recital with Dorothee and Inge Manski at the Music Auditorium of the University of Indiana.

•

Pupils of Ida Iacapraro gave a piano recital at the YWCA on Kingsbridge Road, Bronx, New York.

FLORENCE MERCUR,
pianist, who starts a coast-to-coast tour next Nov. 4, rehearses Liszt's Hungarian Fantasia with Henry Nosco, NBC conductor.

Piano Manufacturers Report Scarcity of Materials

Although the Government has rescinded the order which for several years prohibited piano manufacture, difficulties of obtaining materials and the shortage of manpower are still causing the industry to lag far behind in its output, according to speakers heard at the annual meeting of the National Piano Manufacturers Association, held in New York on June 12. Some of the reasons for the lag in production, according to C. D. Bond, of the Weaver Piano Company, York, Pa., newly elected president, are unfinished war contracts, the allotment system for materials under the WPB, the shortage of manpower, and OPA regulations as to price, which "make it impossible to build pianos on a profitable or break-even basis."

William R. Steinway, vice-president of Steinway & Sons, reported that overall wage rates had risen 30 per cent, that production during the last six months had been off about one-third, and there are additional losses owing to many holidays, so that the actual cost is about 50 per cent higher than in 1942. He also said that materials and parts are almost impossible to secure.

Officers elected, besides Mr. Bond, are: Vice president, Robert A. Hill, Aeolian-American Corporation; treasurer, Webster E. Janssen, Janssen Piano Company, and executive secretary, George A. Fernley.

•

Zoltan Fekete was awarded the first prize in the first Annual Orchestra Arrangers Festival at Illinois Wesleyan University, Bloomington, Ill., for his 7 symphonic suites based on unfamiliar Handel works.

ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

Arden, Dorothy
Askenasy, Lola
Benner, Tord
Chambers, Peter
Davis, John Sheldon
Dickerson, Dorothy
Fischer, B. Marshall
Fonteyn, Christina
Gerpoul, Arco
Green, Marion
Jackson, Adele
Johnson, Kay
Kemp, Clifford
Kirk, Beverly
Laholm, Eyvind
Lenci, Estelle
Martin, Helen
Mola, Corradina
Parronchi, Bernard
Patrick, John
Rolley, Kenneth
Rudley, Marian
Ruetschi, Charles
Singer, Johann
Turner, Ann
Voss, Adele

THE MUSICAL PARADE

By THE STAFF

Violin Vignette

Time was when a Strad violin used to be "discovered" every other day or so in a farmhouse attic or a pawnbroker-shop. Then came the real discovery that most of those supposed Strads were cheap German violins which had flooded this country for years, and inside them the makers had pasted forged labels purporting to be the original ones of Stradivarius.

However, a genuine Strad, long unknown, turned up not long ago when Russell Kingman, cellist of the American String Quartet, found it in the possession of the widow of a former professor of McGill University in Montreal. Kingman told the news to José Figueroa, his violin colleague in the Quartet, who went berserk with frenzy to own the instrument, but he lacked the sum asked by the lady. "Fig" wrote to a Puerto Rican friend, Angel Ramos, who had once offered to finance a concert tour for him. The latter spoke to José Coll-Vidal, publisher of El Mondo, the Puerto Rican newspaper, and a public campaign was started, dollars, dimes, nickels, and even pennies flowing in from everyone, including children, farmers, laborers. The required sum was oversubscribed, and now the treasured Strad belongs to "Fig," who says of his friend Ramos, "He is well-named Angel."

Tonal Tattling.

Lily Pons, at her Stadium appearance, wore a gown based on an East Indian sari, and her headdress was adorned with jewels given her by the Shah of Persia . . . Emmerich Kalman, composer of the new operetta Marinka, was in a recent cab accident that broke his arm . . . Grace Moore sang a USO performance in Naples, July 4 . . . Victor Borge's press aide reports that the comedian-pianist will make an appearance with orchestra at Carnegie Hall, Oct. 13, with top price for seats fixed at $6 . . . Pvt. Robert Mueller, now in a California camp, keeps up his piano practice despite duties as an instructor in aviation. Recently he gave recitals in Sacramento and Stockton . . . Benny Goodman and his clarinet again break into high musical society when they will be heard with the Louisville Symphony Orchestra, Aug. 21, 22 and 23 . . . The report runs that Dohnanyi has been arrested in Budapest for collaboration with the Nazis . . . Grace Castagnetta has completed a new piano Sonata which she will introduce at her recitals next season . . . Weeks and Dickinson, the music house in Binghamton, N. Y., have introduced novel features into their establishment. Aside from two floors devoted to display space, there is a third story called Studio School, where the firm maintains 20 teachers who give music lessons in private, soundproof rooms. On the fourth floor is a broadcasting studio with facilities for 150 listeners. Each week an aired program, Talent For Tomorrow, presents youthful soloists, via WNBF Binghamton. W. and D. merit congratulations for their modern, progressive outlook . . .

Only insiders know that dynamic Gen. Patton and his wife write songs and hope to have them published one of these days . . . Marta Eggert is returning to the stage, to play opposite to her husband, Jan Kiepura, in Polonaise, the new operetta scheduled for rehearsal this month, with a promised out-of-town premiere on Labor Day . . . Noted domes: St. Peter's in Rome, St. Paul's in London, the U. S. Capitol in Washington, and that of snow-topped Edwin Franko Goldman in Central Park.

On June 17, Maestro Wilfred Pelletier received the following V-Mail letter from his son, Captain C. J. Pelletier:

Dear Dad:
Get Whiskey!
Get Steak!
Get Gas!
Get Ready! I'm coming home!!!

Winner Takes All

The office of the New York Philharmonic settled a musical bet by V-mail recently. Two American officers, stationed in England, wrote in to find out the program given by the Philharmonic, December 7, 1941—Pearl Harbor Day. Lt. Richard Gaw claimed that Artur Rubinstein played the Brahms B flat concerto, Artur Rodzinski conducting, and that the program was repeated just a year later. Lt. Frederick Heller also wrote in to ask if this were true. Lt. Gaw was right about the first concert, but the following year Messrs. Rubinstein and Rodzinski substituted the Khatchaturian Concerto and the Szymanowski Symphonie Concertante for the Brahms work. December 7 is especially memorable for the Philharmonic, for on that date in 1842—just 99 years before Pearl Harbor—the society presented its first concert.

ANN KULLMER,
American conductor, will lead the symphony orchestra of the American Broadcasting Company on Aug. 25 in the Saturday Symphony series (WJZ, 4 to 5 p.m., EWT). Miss Kullmer made her debut here in the second of Colston Leigh's concert presentations, Introduction to Fame, when she led an all-woman orchestra in Carnegie Hall. She has conducted in Europe, studied at the Leipzig Conservatory and was one of the few pupils accepted by Furtwaengler. She also worked for the American Embassy in Berlin in various assignments.

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NEW PUBLICATIONS: Books and Novel Scores

Books

FELIX MENDELSSOHN: LETTERS. Edited by G. Selden-Goth. Pantheon Books, N. Y. $4.50.

Up to now the only standard collection of Mendelssohn's letters have been the long out-of-print volumes that Lady Wallace published back in the 1860s. Therefore a new edition is welcome, and while the present one is not complete it does present a fairly thorough survey. At the same time it definitely does not supersede Lady Wallace's translation which has some valuable letters not included here. In passing it might be stated that Lady Wallace was at her best in her edition of Mendelssohn's letters, which contain nothing to offend her Victorian sensibilities. Hence an accurate and loving translation.

The characteristics of Mendelssohn's style are too well known to go into here. Mr. Selden-Goth could not help but make a selection that displays the composer's urbanity, balance, good nature and manners, since every letter that he wrote was urbane, well balanced and good natured. There are also the usual portraits and some of Mendelssohn's own drawings, the latter of which attest to his vastly overrated drawing ability. Some of the letters contain trenchant criticisms, many show his devotion to Bach, Mozart and Beethoven; there are passing mentions of Goethe, Moscheles, Berlioz (whom he did not like), Chopin (whom he did), Liszt, Heller, Rossini, and lesser figures. A few letters show the musical tastes of the day very well indeed, especially those to Zelter of June 22, 1830, and Feb. 15, 1832. On the whole, however, the letters, like most collections of its sort, are tame reading and will primarily interest only specialists and devotees of Mendelssohn's music.

For Recorders

ALPINE DANCE SUITE, for octet of recorders, arranged by Franz Wasner. G. Schirmer, Inc., N. Y. $3.

The following instruments are used in this suite: soprano I and II, Alto I and II, Tenor I and II, Bass I and II; viol da gamba or cello; and harpsichord, spinet, or piano. There are six dances—Styrian March, Landler, Waltz, Schottische, Bridal Dance and Polka. The recorder parts are of moderate difficulty but there is nothing in these charming pieces that amateurs cannot work out with a little practice.

For String Orchestra

SERENADE FOR STRING ORCHESTRA, by Alexander Semmler. Associated Music Publishers, Inc., N. Y. Score $1.75, parts 40c.

The three movements of this Serenade are entitled Dedication, Elegy, and Marche Grotesque. It is well constructed work, advanced in technique and thoroughly modern in feeling and harmonization. Mr. Semmler has written some complex parts that are rather difficult.

For Strings with Piano or Organ

ORGAN SONATAS Nos. 1-6 by Mozart. (Two violins, cello, and organ or piano; or string orchestra with organ or piano). Edited by E. Power Biggs. Music Press, Inc., N. Y. Score $3, parts 30c.

These sonatas are Koechel Nos. 67, 68, 69, 144, 145, and 212 respectively. All are in one movement and are as short, if not shorter, than the Scarlatti sonatas. Written when Mozart was in his early twenties they do not rank with the greatest things he composed but are well worth having and hearing. They are light, charming and perfectly balanced. They can be played by an organist or pianist with string orchestra or string trio, and none of the parts will pose any technical problems. Although these pieces are unfamiliar they are decidedly to be recommended to amateur and professional alike.

For Viola and Piano

SONATA IN A OP. 1, No. 15, by Handel. (Transcribed for viola and piano by Watson Forbes and Alan Richardson.) Oxford University Press, distributed by Carl Fischer, Inc., N. Y. $1.75.

This piece originally was written as a sonata in E for violin and figured bass. It consists of an adagio, allegro, largo and allegretto. The music is sturdy and requires an insight into classical style.

For Piano

EXCURSIONS (Op. 20), by Samuel Barber. G. Schirmer, Inc., N. Y. $1.25.

In these four short piano solos Barber has attempted "small classical forms in American idioms. Their rhythmic characteristics, as well as their source in folk material and their scoring, reminiscent of local instruments, are easily recognized." They are not too easily played but are rich in pianistic and rhythmic devices and possess a carefully calculated dissonance.

For Two Pianos

LA BAL MARTINIQUAIS, by Darius Milhaud. Delkas Music Publishing Co., Los Angeles. $2.50.

Two selections make up this work—a Chanson Creole and Biguine. Milhaud's two-piano writing is very brilliant and very difficult. He not only demands much technically but also, especially in the Biguine, sets a high rhythmic standard. There is much color here and the Biguine could easily become as popular as the same compoer's Scaramouche.

Songs

A LOVE SONG, by Clara Edwards. Oliver Ditson Co., Theodore Presser Co., Philadelphia, distributors. 50c.

The melodic facility of Miss Edwards is again to the fore in this graceful song, marked *"con moto e leggiero,"* with a waltzlike lilt, though in 6/8 time. The range is from F to E, and the sentiments of the song are simple, revolving as they do about the lover's feelings while gazing into the other's eyes.

DIRGE FOR THE NAMELESS, music by Paul Nordoff, text by Walter Prude. Associated Music Publishers, Inc., New York. 50c.

A deeply tragic song, memorable in its bitter restraint. It tells of those who have "no lover, no bride, but peace. . . . Not honor or pride, but rest. . . . And the hushed beat of rain on your breast." Mr. Nordoff's setting is a *largo*, which swells to an intense outburst on a sustained G flat above the staff, then subsides to a *pp* middle E flat on the word "sleep." This is strong meat, but provides good material for a powerful dramatic artist.

ILLUSION, and NIGHT MIST, words by Jeanne Hislop, music by John Klein. Associated Music Publishers, Inc. New York. Each 50c.

Illusion is a dainty, tripping number, marked *"allegretto commodo,"* which traces airily a lyric about looking for a moonsprite and finding a snowflake. (Range, E to F.) Night Mist is in the impressionistic manner, and tells a rather chilling picture of wild sea and vanished love. (Range, D to G.)

RELEASE, words by Nona Grey, music by Gustav Klemm. Song for High Voice. Oliver Ditson Co., Theodore Presser Co., Philadelphia, distributors. 50c.

A two-page number which describes the feelings of a lover. The song has a winning melodic surge, and a broad climax on G above the staff.

HUSH and AT NIGHT, music by Maurice Johnstone. Oxford University Press, Carl Fischer, Inc. New York. $1.

These are poetic and rather brief songs, the lyrics to the first being by James Walker, and the other by Alice Meynell. The first is an effective poem about a woman whose presence rocks the heart of the singer as the wind ruffles the reeds. At Night tells of the words of a beloved which soothe the heart "like homing birds." The range of each is D to E, the musical style individual in simplicity, with subtle use of chromatics.

A SERENADE IN TOWN, words by Nelle Richmond Eberhart, music by Charles Wakefield Cadman. Edwin H. Morris & Co., Inc., New York. 50c.

A rather light and lilting waltz melody is wedded to words by the late poet who supplied many of Mr. Cadman's lyrics. It has a good melody, and the poem tells of revisiting a place where lovers' vows were exchanged, apparently in a city park. The range is from D to G above the staff.

THE HILLS AT SUNSET, words by Lucy Coleman Smith, music by Emmet Lendleton. Bruce Humphries, Inc., Boston. 50c.

A simple and melodious song which tells about the beauty of the hills and the promise they hold out of peace and surcease from fear. The tune is a quiet *andante;* its range is from C to E.

SILHOUETTES, music by Antonio Lora, poem by Oscar Wilde. The Composers Press, Inc., N. Y. 50¢.

A beautiful nature poem is the basis for graceful atmospheric vocal painting and sweeping accompaniment. The style calls for ability to sustain a tone and create a mood. Range, C to G.

NEW ARRANGEMENTS AND EDITIONS ISSUED

For Piano Solo

FROM G. SCHIRMER: Gabriel Fauré Album of Piano Pieces, Study-Version by Isidor Philipp ($1). Allegro, Op. 8, by R. Schumann, Study-Version by Harold Bauer (60c). Carnaval, Op. 9, by R. Schumann, Study-Version by Harold Bauer (75c). Sixteeen Preludes by Alexander Scriabine (75c).

FROM CARL FISCHER: Simplified arrangements by Maxwell Eckstein of Stephen Adams' The Holy City and Chopin's Polonaise Militaire, Op. 10, No. 1.

For Two Pianos—Four Hands

FROM G. SCHIRMER: Fledermaus Paraphrase by Johann Strauss, arr. Stephen Kovacs ($1.50 for set of 2 copies; piano solo 90c). Saint-Saëns' Fourth Piano Concerto in C minor edited by Isidor Philipp (Two-piano score $2.50). Rimsky-Korsakoff's Dance of the Tumblers from opera Snow Maiden, arr. by Evelyn Berckman ($1.50 for set of two copies). Granados' El Pelele from opera Goyescas, arr. Frederico Longas ($1.50 for set of two copies; piano solo 90c). Mana-Zucca's Valse Brillante, arr, by Maxine H. Ihrer ($1.25 for set of two copies).

FROM GALAXY: Mozart's Alla Turca from Sonata in A major, trans. by Stephen Kovacs (65c).

For Voice

FROM CARL FISCHER: Sir Henry R. Bishop's Lo! Here the Gentle Lark for high voice with flute obbligato, arr. by Frank LaForge (60c). John Philip Sousa's Semper Fidelis, the traditional march of the U. S. Marines arr. by Emil E. Grasser, Jr.

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The Progress of the Piano Student

In reviewing the questions that have come to this department during the past year, it has been interesting, as well as somewhat discouraging, to find that the majority of them could be answered with one general statement—namely, that the pupil has been allowed to progress too rapidly.

"A pupil has studied for two years and finished Book Two, but cannot play the material in Book Three, etc., etc.," is an example. The teacher concludes that the pupil has suddenly lost interest or that the third book is too difficult.

This conclusion is based upon the erroneous idea that any book of a series should be completed in one year. Even the books subtitled "First Year," "Second Year," and so on cannot be completed by the average pupil in one year of study.

One study year, with the holidays and vacation time taken out, allows for about thirty-six weeks. Statistics show that most pupils have one-half hour lesson weekly and practice from one-half to one hour five or six days weekly.

This provides a good basis for what actually can be and is accomplished in the so-called "year" of study. The development of technic and the growth of musicianship, both of which require time and cannot be hurried, are matters apart from the pupil's ability to read and play easily the repertoire in any book.

•

Every teacher should have a definite outline of what must be accomplished in each grade; and if pupils are permitted to go into the succeeding grade without these accomplishments, there lies ahead only a state of complete discouragement and ultimate discontinuance of study. Statistics again show the shocking fact that a large majority of piano pupils discontinue study in the late second grade. The reason for this is obvious—too rapid advancement from the very beginning.

There is no one book in which there is enough material to train any pupil thoroughly in any grade. For the beginner, a basic book supplemented by at least one other book and many additional solos will furnish the required material. All of the supplementary music must be selected to further the needs of each individual pupil. Much ensemble playing, especially duet playing, should always be a part of the necessary work of every student.

A year and a half to two years should be devoted to first grade study, and increasing length of time to the later grades.

•

Other questions arising include the oft-repeated one, "How can I hold my pupils back when my fellow teachers promote their pupils more rapidly?" One cannot meet inferior teaching on its own level, but meet it by doing the best possible teaching, which will in time prove itself in the performances of each and every pupil. Keep the lessons at all times enjoyable, and apparently easy. This can be done only by making haste slowly.

•

Fast Tempo

What can you outline for a pupil who has not been able to play anything at even a moderately fast tempo? The pupil is talented, is in early advanced work and plays musically and accurately, but stumbles with any attempt to play a faster tempo. K. N.

Your pupil evidently does not have the correct playing conditions necessary for more speed. Stress ease and relaxation in all playing and forget about the speed. Nothing will retard the attainment of faster tempo more than the conscious effort of trying to play faster. Speed will come when it is ready to come, and cannot be forced. Give the pupil some easy solos to play, preferably those requiring legato touch only, and have these practised slowly, at first—then gradually increase the tempi. This weakness is due to lack of proper training in the past years and must be overcome with much elementary work.

•

Sailor and Sea Pieces

Several young pupils have asked if they might prepare a short program of solos about the sea and sailors. Some of their brothers are in the Navy, and this program is to be a special preparation for them. They are all in early grades. P. L.

I suggest the following, which ranges from grade one to late second. Jolly Sailors, by MacLachlan; Gay Marine, by Blake; The Toy Marines, by Hopson; Sailors Three, by Erb; Hey, Jack, by Frazee; Cave of the Pirates, by Frost; Song of the Pirate Crew, by Hall; and Three and Twenty Pirates, Seuel-Holst. Also for one piano, eight hands, use The Jolly Sailor Man, by Hall.

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Increasing Lesson Fees

We have in our city a Piano Teachers' Group, which has been organized for about five years. It has been extremely helpful to all of us in many ways, but especially it has made the business side of our teaching very uniform. A maximum and minimum lessons fee has been carefully kept, but now, since living expenses have increased so greatly, some of us wish to increase slightly the maximum rate set by the group. This cannot be done, except by majority vote, which those who desire increase in rate do not have. We see no ill effects to anyone by increasing the maximum fee. Can you offer any suggestions to help us in our proposed change in regulations? PIANO TEACHER GROUP.

Judging from your complete letter, I think your group is too valuable to all of you to have any disunity arise. As I do not know the arguments pro and con, it is difficult to offer suggestions. Increasing fees by some should bring more pupils to those who do not increase fees. But who today can take more pupils? As a group you have a responsibility to your community, and if this change will leave some pupils without a teacher, you should not make the increase. You are no doubt justified in raising your lesson fee, but at this time it might not be wise. Consider increasing only the fee for new pupils and shortening the length of the lessons; also try the semi-private lesson, whereby your fee will be slightly increased.

NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

For Piano Solo

CINDERELLA AND THE PRINCE, by Isidore Luckstone. G Schirmer, Inc., N. Y. 30¢.

A simple two-page piece with the courtly grace of a minuet. An occasional awkward leap in the melodic line of the right hand may be turned to good advantage by the student readying himself for higher hurdles.

NOCTURNE and **CUBANITA,** by Cecil Cowles. G. Schirmer, Inc., N. Y. 50c each.

Nocturne is a very lovely, quite expressive piano item and all that its title implies. A broad, singing melody moves without effort through several keys and just before the return of the main theme (this time with fuller chords and an octave higher), there is a cadenza of nice modulatory design. Cubanita has the expected accompaniment supporting a more sustained chordal melody but the scheme tends to become a bit monotonous before the ending.

LA REJA, by Miguel Sandoval. G. Schirmer, Inc., N. Y. 50¢.

Translated The Trellised Window and subtitled Serenata, the composer has added an excellent tango to the already bursting repertory. This one, however, has real feeling and color, is not too hard, and constitutes highly effective piano material. It has an orchestral character and would serve well for "Spanish" dance work.

BANJO PRANKS, MOUNTAIN GLIDING, PONY TROT and **WITH FLYING COLORS,** by Stanford King. G. Schirmer, Inc., N. Y. 30¢ each.

This foursome makes good use of elemental piano patterns and youngsters will love them, especially the first two. Our favorite is Banjo Pranks, a sprightly two-page item.

FOUR SHORT PIECES, by Andor Foldes. Elkan-Vogel Co., Inc., Philadelphia. 50¢.

This set, under one cover, consists of Bear Dance, Hommage à Robert Schumann, Simple Story and Toy Soldiers Parade. The first three are a page in length and all are imaginative and not too conventional. The last of the set is particularly attractive.

TU TE SOUVIENS (Tropical Poem,) by Paul Misraki. Rayven Music Co., Inc., N. Y. 60c.

Titular considerations aside, here is a number that should find its way into a musical stage production where, properly spotted and wedded to a good lyric, it couldn't fail to be a hit. Smacking of Kurt Weill in his best vein, there is a haunting quality about the sultry vocal line which, well-harmonized and arranged, makes the playing of the number a real pleasure.

VALSE-ETUDE, by Paul de Marky. Parnasse Musical, Lachute, Quebec, Canada. Sole Selling Agents in U. S. A., Axelrod Publications, Inc., Providence, R. I. 50c.

An attractive "running" waltz that the facile pianist will find a grateful, brilliant recital item. Much chromatic scale work and, in the middle section, added harmonic interest is achieved by expressive counter melodies in the tenor register.

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Cleveland Institute Graduation Includes Many Awards

Current activities of the pianists have been many. Vivian Bursten played at Columbia University. Phyllis Berlin

IN SCHOOLS AND STUDIOS

Hanson Awarded Doctorate

ROCHESTER, N. Y.—Dr. Howard Hanson, director of the Eastman School of Music, was awarded the honorary degree of Doctor of Letters at the annual commencement exercises of Keuka College. Dr. Hanson was presented for the honor by Judge Harvey F. Remington, president of the board of trustees, who cited Dr. Hanson's achievements as educator, composer, and champion of American music. The degree is Dr. Hanson's eighth honorary award.

A. Irvine McHose, administrative assistant to Dr. Hanson at the Eastman School and head of the theory department, was awarded the honorary degree Doctor of Music at the commencement exercises of Oklahoma City University.

Charles Riker, Eastman School faculty member, is spending three months on assignment to the Kenyon Review, published by Kenyon College, under a Rockefeller Foundation fellowship. In the fall he resumes his duties at the Eastman School, as well as those of director of the Hochstein Memorial Music School in Rochester.

Oberlin Post for Dr. S. T. Burns

OBERLIN, O.—Oberlin College announces that Dr. Samuel Thompson Burns has been appointed professor of music education in the Oberlin Conservatory of Music. He will assume his duties on Nov. 1. Dr. Burns comes to the position from New York University, where he was head of the music division of the School of Education.

Peabody to Hold Examinations

BALTIMORE.—The Peabody Conservatory of Music begins its fall term on Sept. 28. Reginald Stewart, director, announces that entrance examinations will be given by appointment daily after Sept. 13. Appointments for entrance examinations in the preparatory department will be made on and after Sept. 4. Competitive examinations for the 20 three-year scholarships available for next season will be held on Sept. 21. Three additional scholarships are offered for the opera class—one for baritone, one for bass and one for tenor. They are for one year and open to students who have had voice training, or who are studying voice, and do not preclude holding of other scholarships at the school. Application blanks for all scholarships may be obtained from Virginia Carty, dean, and must be filled in and returned to the conservatory by Sept. 10.

Advanced standing in musical subjects will be granted either by examination or upon presentation of a transcript from accredited schools of music. Examinations for advanced standing will be held on Sept. 28 and 29.

A series of master classes will be given at Peabody Conservatory by Harold Bauer, pianist and pedagogue, on Monday evenings, from Oct. 8 to Nov. 26.

N. Y. College of Music Graduation

The 67th commencement concert of the New York College of Music (Arved Kurtz, director, and Warner M. Hawkins, assistant director), took place at Town Hall. A string orchestra conducted by Siegfried Landau played William T. Pollak's chorale In Memoriam, in memory of the late director, Carl Hein. David Kwak, cellist, was heard in the first movement of the Boccherini concerto in B flat major for cello and orchestra. Pia Wertheimer Gilbert, accompanied by Leslie Hodgson, rendered part of the "Emperor" Piano Concerto by Beethoven. Excerpts from the Mendelssohn Violin Concerto were played by Grace Sutherland. Judith Glenn and Elizabeth Hoehl joined in a duet from Delibes' Lakme. The first movement of the Vieuxtemps E Major Violin Concerto was performed by Carmel Mancini. Carla Zinner, pianist, was presented in three Liszt pieces. Zetha Avery was soloist with the orchestra in Liber Scriptus from Verdi's Requiem, Otto Herz furnished accompaniment for numbers requiring piano support.

Dr. Hawkins made an address, and Mr. Kurtz presented the following awards:

Artist diploma in piano to Pia Wertheimer Gilbert and Carla Zinner; teacher's diploma to Aphrodite Mary Bobotis and Harriet Joan Vogt (piano) and Helen Steinbach (violin); teacher's certificate to Kittie Ker Christie, Sister Mary Herome Gerber, Pauline Glass, Eleanor M. Hackett, Minnie Hengsbach, Seymour Kaufman, Clare Marie Lyon, Ruth Rifkin, Gloria Frances Ullrich and Carmen Alburquerque de Vales (piano), Miriam M. Irish (singing), David Kwak (cello); testimonial: Lillian P. Catullo, Susan Daland, Marie Julia Foster, Anna Marie Hassett, Anna Lizza, Marian Cecilia McKenna, Robert Reisenman, Virginia Ricciardelli, Elizabeth D. Ricker, Clara A. Till, Lillian K. Wiedemann and Shirley Zarrow (piano), Natalie Feick (violin), Alice Alovis, Zetha Mary Avery, Irene J. Bagley, Phyllis Glick, Demetro Havriliak, Shirley Koch, Bernadette Le Bourdais, Ritza E. Lucas, George John Lutz and Gloria Alice Van Dorpe (singing), Francis Salvatore Scelba (flute); junior testimonials to Elaine Celotto, Andrewniki Michaels, Donald Ian Payne, June Sachar and Rosalind Solon.

Hier Students in Piano Program

Pupils of Ethel Glenn Hier gave a piano recital at the WMCA auditorium, Elizabeth, N. J. Those appearing were Patricia Turner, Joanne and Barbara Hall, Alfred Siegel, Richard Casper, Constance Sailors, Ted and Alex Prochazka. Several of these pupils played original compositions for New Jersey State Competition at Newark this spring. The first prize award in the group from 16 to 23 years went to Alex Prochazka for his Suite Moderne.

In the same auditorium a program of music for piano ensemble was given by the Morning Class of Elizabeth, and the Evening Class and Clio Club Class of Roselle, N. J. Participants were Anna M. Judson, Pearl Johnson, Marjorie Fisher, Cora Stevens, Alice Collins, Louise Unglaub, Sara Griesemer, Magaret Waller, Edith Washburn, Olive Ward, Ellen Joslin, Marian Olsen, Evelyn Graft, Ruth Moren, Mary Howe, Evangelyn Berk, Lillian Copeland.

Bernice Frost Holds Master Class in Columbia, S. C.

Bernice Frost, piano pedagogue and associate editor of the Musical Courier, held a week's summer master class in Columbia, S. C., sponsored by the Columbia Teachers Association. A large enrollment included pupils from all parts of South Carolina and nearby states. Miss Frost and out of town teachers were honored at a reception and tea by the association, and Miss Frost also was received by the Governor of South Carolina and taken through the State Mansion. She has been re-engaged for another class in June, 1946.

Herta Shilton Presents Students

Herta Shilton presented seven of her students in An Afternoon of Song in Carnegie Chamber Hall. The program was designed to show the different types of voices to best advantage, listing French, Old English, Italian, German and modern American music. Tone production was generally good, well projected top tones particularly distinguishing the sopranos. The singers gave proof of the exacting training and standard of Mme. Shilton. Those participating were Lillian Johnsson, Florence Papineau, Trudie Goodman, Gertrude Rosenthal, Mary Lang, Leo Meyer and Leila Holton. Mme. Shilton gave skilful support at the piano. A large audience attended.

PAUL ROBESON RECEIVES THE DEGREE OF DOCTOR OF HUMANE LETTERS from Howard University, Washington, D. C. This was the fourth honorary degree bestowed on the Negro actor and singer. (Photo by Scurlock Studio, Washington.)

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Cleveland Institute Graduation Includes Many Awards

The 20th annual commencement of the Cleveland Institute of Music was held in Willard Clapp Hall. Charles B. Gleason, president of the board of trustees, made the address, and Beryl Rubinstein, director of the institute, presented the degree of Bachelor of Music to six graduates. Sidney Harth, violinist, was awarded the annual prize donated by the Alumni Association to the student having the highest grades in the conservatory department for the past year. Degrees of Bachelor of Music were awarded in piano to Colette Jablonski, Florence Kampfe and Doris Weisenbach; in voice to Shirley Webster Russell and Evelyn Allen Salisbury; and in violin to Harold Schuster.

Mr. Rubinstein announced that scholarship awards for 1945-46 had been awarded to the following students who are working for their Bachelor of Music degree: in violin, Joseph Firszt, Sidney Harth, Teresa Testa, Lois Throckmorton; voice, Faith Moes, Mildred Mueller, Ruth Pigut, Betty Jane Osperland, Eleanor Pudil, Charlotte Pivonka, Betty Lou Varley; piano, Mary Louise Andrews, Reta Biehle, Harriet Longwell; tympani, Ellen Linneli; flute, Margaret Loomis; composition, Flora True Bowen.

Artist-Pupils of Dr. Roi Heard in Many Engagements

Agnes Spieker, artist-pupil of Dr. Eldon Loren Roi, of The Sanders Foundation, Philadelphia, has been engaged to sing Aida in the San Francisco Opera season. Miss Spieker will also be heard in 17 recitals throughout the Middle West. The soprano recently sang over WCAU.

Jo Ann Lombardo, coloratura soprano, appeared in all-request program at Fort Dix, N. J., before an audience of over 6,000 servicemen. Miss Lombardo will give her New York Town Hall recital next spring.

Nettie Comer, contralto, will sing Amneris with the Cosmopolitan Opera in Philadelphia.

The Sanders Foundation presented voice pupils of Dr. Roi in recital at the Ethical Culture Auditorium. Participants were Carmen Garcia, Rose Sarab, Jean Stone, Nicholas Petolla, Nettie Comer, Antoinette Martinelli, Anthony Luongo, Virginia Haefeker and Agnes Spieker.

La Forge-Berumen Activities

Frank La Forge has returned to New York from a midwestern tour with Lily Pons. He held master classes while on tour.

Artist-pupils of the La Forge-Berúmen Studios are appearing on a new radio series over WNYC on Friday nights from 9:00 to 9:30. Among those presented have been Rose Canario, dramatic soprano; Emma Otero, lyric soprano; Jane Bradbury, coloratura soprano; Thomas Hayward, tenor, all La Forge artists. The pianists, studying with Mr. Berúmen, have been Roxane Connick, Leona Knopf, Eleanor Dubner and Vivian Bursten.

Stuart Gracey sang songs by Frank La Forge before the New York Singing Teachers Association, and also gave a recital at Patchogue, N. Y. Maria Noelte, coloratura soprano, was a recent Town Hall recitalist. Emma Otero and Thomas Hayward were heard before the Darien Community Association. Miss Noelte and Elmar Burrows were joint recitalists in the same city. Mr. Hayward sang on the Schaefer program.

Current activities of the pianists have been many. Vivian Bursten played at Columbia University. Phyllis Berlin was featured in the Schumann Concerto for Piano with organ accompaniment at Maplewood, N. J. Benito Lopez, 12-year-old pupil of Mr. Berúmen, gave recitals at the New York Medical Center and at the studios.

Berúmen Artist-Pupils Heard

Ernesto Berúmen, pianist and teacher, presented three artist-pupils in recent summer recitals. Katherine Bair gave a lecture-recital at the La Forge-Berúmen Studios, featuring Eliabethan Virginal Music, illustrated by her own performance of piano transcriptions and by recordings. Also at the studios, Robbie Masterson gave a piano program of music by Beethoven, Brahms, Debussy, Philipp, Griffes and Liapounoff. Mildred Isabelle Wallace appeared at the home of Dagmar Perkins, playing compositions of Mozart, Schubert, Brahms, Chopin, Debussy, Liszt, Rachmaninoff and Cyril Scott; besides her tonal numbers she offered readings of Shakespeare, Speyer, Doris Kenyon and others.

Hedwig Rosenthal Pupils in Second Recital

The second recital of Mme. Hedwig Rosenthal's artist-pupils was given recently at Carnegie Chamber Music Hall. The young pianists included Lynne Kleinberger, eight years old, in a stirring performance of Bach and Mozart excerpts. Gertrude Rennert, 12, distinguished herself in Mendelssohn'ss Capriccio Brillante. Stella Halpern was outstanding in Beethoven's C Minor Concerto. Neil Levenson, 11, who has been heard on the radio, played Debussy, Chopin and Liszt music with singing tone and technical facility. Norma Frisch offered a comprehensive reading of Saint Saens' G Minor Concerto. Bernice Scher, winner of the Edgar Stillman Kelley award, sponsored by the National Federation of Music Clubs of New Jersey, played MacDowell and Mendelssohn numbers and the Saint-Saens-Liszt Danse Macabre, revealing power and mellow tone. The Chopin Sonata in B Flat Minor was given artistic exposition by Arthur Marcus. The opening number was a Chorale in memoriam to Franklin Delano Roosevelt, composed by Stephen Tenmer.

Gertrude Bosse, young American coloratura soprano, received prolonged applause for her brilliant singing of Alabieff's Nightingale and Proch's Variations.

In closing, Lester Taylor played Rachmaninoff's C Minor Concerto, in the "grand manner." Mme. Rosenthal was at second piano. Moriz Rosenthal was in the audience and was greeted with an ovation.

Astolfo Pescia Artists' Engagements

Josephine Di Maccio, soprano, was soloist at a dinner given for the Most Rev. John King Mussio, D.D., First Bishop of Steubenville, Ohio. Her numbers were an Ave Maria, and excerpts from New Moon and La Boheme. Constance Melodie, dramatic soprano, made her debut in Bridgeport, Conn., at the YWCA. Her program included O Del Mio Amato Ben by Donaudy, J'ai Pleure en Reve by Hue, and Voi lo Sapete from Cavalleria Rusticana.

Both are artist-pupils of Astolfo Pescia of New York.

STUDIO AXIOMS: By Carl M. Roeder

Series V

LIKE many another half-truth, "practice makes perfect" is sadly misleading—not how much but how well.

• • •

The inner spirit is all-important. When her son went to war the Greek mother said: "If your sword is short, add a step to it."

• • •

Pedal abuse suggests the boy's explanation of an untruth: "A lie," said he, "is an abomination unto the Lord—and an ever-present help in the time of trouble."

FELIX R. LABUNSKI,

composer and lecturer, has been appointed to the faculty of the College of Music of Cincinnati in the theory department. Beginning Sept. 6 he will hold classes in harmony, keyboard harmony, composition, form and analysis, and orchestration.

De Filippi in Juilliard Recital

Arturo di Filippi, director of the Miami Opera Guild, gave a song recital at Juilliard Concert Hall on July 27, and will give two concerts in Michigan on Aug. 9 and 10. He plans to produce La Boheme and Faust next season in Miami.

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PARIS SEES RISE OF NEW STARS

By SUZANNE DEMARQUEZ

(Special Correspondence to the Musical Courier)

Paris

In my last letter I told of the part which music played in the occupation period, and how—almost from the beginning—musical events were organized and came to be eagerly sought as a form of solace in the dreary days while the Germans held Paris. The concerts and the opera houses were invariably thronged, in spite of the cold, the privations and the fear of the future. There was much liking for the ballet. Orchestras and smaller instrumental groups also attracted throngs of patrons who had the means to attend such events.

It may surprise many to know, however, that there was a certain activity in the production of new works during almost the whole occupation—and this despite the fact that the German ruling caste at that time frowned on music that had too radical an idiom and certainly anything resembling revolutionary content. (Others have told how "underground" activity was maintained by committees including some of the most prominent of France's musicians, and how works by some of the "forbidden" musicians were occasionally introduced under assumed names.)

Modern Music Societies

Let us not forget the work of the societies for chamber music. To the A.M.C.—Association de Musique Contemporaine—there succeeded the G. C. P.—Groupement des Compositeurs Parisiens, which included all that which is representative of Paris.

One heard under its auspices the latest quartets, the most recent sonatas, the most inspired melodies by Florent Schmitt, its president; of Claude Delvincourt, director of the Conservatoire de Paris; of Arthur Honegger, of Jacques Ibert; of Robert Bernard, Genevan composer who lives in Paris; of Georges Auric, André Jolivet, Jean Rivier, Maurice Thiriet, Olivier Messiaen, Roland Manuel, Alexandre Tcherepnine, Henri Martelli and others.

At the Triptyque, a society founded and directed with tireless activity by Pierre d'Arquennes, some young composers made their first public appearances, and *séances* were given over to contemporary music of the most remarkable sort, both for its eclecticism and its excellent musical form. The publishing house of Gallimard supported the Pléiade, where Francis Poulenc, Henri Sauguet and Jean Françaix presented first hearings of their works.

Virtuosi Plentiful as Ever

It is embarrassing to speak of virtuosi, because they were and are legion.

It is quite *à la mode*, for example, to give a recital with orchestra at the Salle Pleyel or the Palais de Chaillot, and some young virtuosi of incontestable worth have been found in such forced launchings. It was thus that one discovered the violinist Ginette Neveu, whose ample sonority of tone is the delight of *mélomanes;* Pierre Fournier, cellist of grand style; the pianists Nicole Henriot and Monique de la Bruchollerie; the remarkable virtuoso Jeanne-Marie Darré, who, accompanied by the Société des Concerts, attracted the public in crowds.

The Beethoven Concerto programs given by the veteran Alfred Cortot and Charles Münch kept alive the memories of those who were privileged to obtain a seat.

At Salle Gaveau, a young violinist, Janine Andrade, impressed by the brilliant mastery of her playing and her sense of style. Aline von Bärentzen, Jean Doyen, Marcelle Meyer, are also virtuosi of high class.

As to singers of Lieder and especially *cantatrices*, I shall not try to number them: there are too many! Many of them have made laudable efforts to give value to important classic and modern works. Perhaps the palm in this division belongs to the admirable ensemble composed of Pierre Bernac, singer, and Francis Poulenc, pianist, whose style is always excellent.

Upsurge of French Spirit

Without music, how many dismal Sundays, how many empty evenings, would have passed in review, bringing no end to sadness of the hour and anguish as to the future! We owe much to those who gave back to our Art an impulse in which one found the fire of the Paris of yesterday.

Moreover, that strong musical current has far from abated. Since the Liberation music has continued its resounding triumphs. In the articles to follow, I shall try to give a complete account of recent events in France.

JANINE CASIEZ
(Photo by Bruno of Hollywood, N. Y.)

Janine Casiez in N. Y. Recital

A voice of brilliant quality, used with artistry, was revealed by Janine Casiez, French dramatic soprano, at her recital on June 12 at the Steinway Hall studio of her teacher, H. Maurice-Jacquet. Miss Casiez sang a taxing program, including the arias Tu Se Morta from Monteverde's Orfeo, Ombra Mai Fu from Handel's Xerxes, and two Scarlatti excerpts; Lieder by Grieg and R. Strauss; the Suicidio aria from Ponchielli's La Gioconda; and song groups in French and English. Although this young singer has only been studying for a year, she has attained remarkable command of technic and expression. A favorite of the Stage Door Canteen, she is attractive in appearance and personality. After the recital, a reception was held in honor of Miss Casiez at the Waldorf-Astoria.

D. B.

Harold Henry Gives Fourth Subscription Recital

Harold Henry gave the fourth and last of his subscription recitals recently, in his New York studio. Despite the storm, the recital was well attended, with an audience whose enthusiasm was in no way dampened by the weather. Mr. Henry played with his accustomed finish, beauty of tone and musicianly understanding in works by Bach, Brahms, Debussy, Chopin and Liszt, whose Fantaisie, quasi sonata, après un lecture de Dante brought the program to a climactic close. As encores, Mr. Henry played works by himself and Chopin.

D. R.

Swiss Announce Another National Music Contest

GENEVA.—The sixth National Swiss Music Contest at Geneva will be held from Sept. 24 to Oct. 6, 1945, and will include voice, piano, violin, cello, flute, clarinet, horn and sonata duets for piano and violin. This annual event is open to young Swiss artists ranging in age from 15 to 30 years by Oct. 1, 1945. Foreign musicians who have had uninterrupted residence in Switzerland since Oct. 1, 1942, are also eligible for participation in the contest under the same age limits as the Swiss nationals. Winners of first prizes in the 1939 International Music Contest at Geneva and the Swiss National Contests in 1940, 1941, 1942, 1943 and 1944 cannot compete. Competing pianists or violinists may participate in the sonata duets for piano or violin, or contestants in this group may also compete singly as pianists or violinists.

U. S. Music Heard in Moscow

Four pieces by outstanding American composers were introduced to Russia at an American Independence Day celebration in Moscow. They were Ode to American-Soviet Friendship by Roy Harris, specially written for the Madison Square Garden meeting in November, 1944, of the National Council of American-Soviet Friendship; March Memoriam, Those Who Died in the Struggle Against Fascism, by Wallingford Rieger; Essay for Orchestra by Samuel Barber; Ozark Set by Elie Siegmeister, and, by George Gershwin, Rhapsody in Blue and five songs from Porgy and Bess. Performers were a Soviet orchestra, singers and instrumentalists.

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M. WOOD-HILL.

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